METALSMITH

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EXHIBITION IN PRINT 2002

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Juried Exhibition in Print

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METALSMITH

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cover
Lindsay K. Rais
Stacked Basket, 2001
pistachio shells, fine silver wire, glass beads
10 x 8 x 6"
Photo: D. James Dee
Collection Stephen and Meaghan Dierks

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FROM THE EDITOR

SUZANNE RAMLJAK

This is the fourth juried issue of *Metalsmith*'s annual "Exhibition in Print." Juried competitions like this one are notoriously unpredictable; in art, as in law, there is no such thing as an impartial jury. However hard they may try to relinquish their biases, jurors bring their unique perspectives to the case, resulting in a type of collective subjectivity.

Fortunately, the jury for this year's EiP—Helen Shirk, Biba Schutz, and Joe Wood—displayed a bias towards diversity and innovation. As conveyed in their roundtable discussion (see page 6), each was driven by a healthy curiosity and a quest for the new. The result is a vibrant selection, which, for better or worse, includes types of work not typically seen on these pages, such as knives and machinery.

As their discussion also reveals, this jury did not limit the definition of metalsmithing solely to the use of metal. It was not the *quantity* of metal that mattered in a work, but rather its *quality* of concept and execution, as well as its relevancy to the larger metals field. Accordingly, there are several mixed-media objects presented here, including the impressive work on our cover, a basket form in silver wire and pistachio shells.

While the verdict of the 2002 EiP jury has been rendered, in the case of metalsmithing's future possibilities the jury is happily still out....

SR

METALSMITH

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Metal Detectors: A Jury Roundtable

This marks the ninth annual Exhibition in Print (EiP) issue of *Metalsmith* magazine. Initiated in 1994 as a venue for showcasing the vitality of contemporary metals, the EiP has alternated between juried and curated issues to allow for both broad surveys and more focused investigations. For this year's juried EiP, the jurors—Joe Wood, metals professor and chair of the 3-D department, Massachusetts College of Art; Helen Shirk, professor of art, jewelry and metals department, San Diego State University; and Biba Schutz, independent jeweler and metalsmith—viewed the slides of more than 350 applicants to make their final selection of 40. In lieu of a jurors' statement or essay, we have transcribed the following roundtable discussion about the jurying process and other issues relevant to the field.

SUZANNE RAMLJAK: First I want to ask about the overall quality of the works that you saw during the jurying process. Do you feel better or worse about the field after seeing so many hundreds of slides?

JOE WOOD: I have to say I was reassured, because I could see a real attachment to aesthetics and certain kinds of phenomena tied to stretching the metal, which in the past has been undermined by an attempt to tell a story or to deal with a narrative. There was a real focus on just good plain metalsmithing—manipulation, investigation of material. Metal's formal properties were allowed to have a stronger voice, which I thought was invigorating.

HELEN SHIRK: Now that you mention it, there wasn't that much narrative work here. There seemed to be much more concentration on the form, exploring the surfaces, and not relying on the imagery to tell the story. Narrative and found objects have been seen as such American trends in metals, but the field is clearly much more multifaceted than that.

BIBA SCHUTZ: I agree that the material of metal was explored in depth, and really well. I was impressed by the work, although I thought there were some voids. I was a little disappointed that there was not more exploration of alternative materials and technology like CAD. I thought that I would see a whole different approach or philosophy. But I didn't see any real new directions. It may be too early for that to happen.

SR: What criteria did you use to assess the work?

JW: Initially I tried to find entries that really piqued my curiosity. I wanted to be intrigued and to be curious and to be provoked by something that was either a twist on tradition, that was unexpected or interesting, or by a personal approach that was unique. Then there were also works that I appreciated because they were a sort of reaffirmation of certain kinds of attitudes and workmanship and quality and craftsmanship, things that are still important within this field.

HS: There was a really high degree of technical skill represented in the work. It's quite phenomenal. I think back to 20 years ago and it's clear that technical aspect has really been refined since then. I suppose I would have liked to have been provoked more. There was lots of fine work, but that isn't necessarily the same as having really engaging work.

BS: I think that I wanted to be excited immediately by the work, about something in it that sparked me to investigate further. The quality of slides did interfere in our consideration of work in some cases, however. We had to keep reminding ourselves that this was an exhibition in print, and that it was important to look at it in that light. There was some good work that didn't get in because it would not read in print, either because of bad slides, or because the work just couldn't translate as an image.

JW: What I had hoped to see was someone whose work really addressed the whole concept of this competition not being about an object but about what happens on the page, an interaction between the reader and the viewer. Metalsmithing would maybe serve as a way for that interaction to happen. To me it seems like a challenge, a creative assignment: How do you deal with the fact that this is not an exhibition that has a physical, tangible dimension? What is most tangible is this piece of paper that people will have in their hands. It's a real opportunity to affect all these people when they open to your work.

HS: I think most people looked at "Exhibition in Print" as pictures of an exhibition. And that's what they have, of course: existing slides of pieces. When you think about how much can be conveyed in this two-dimensional image, and the fact that it is only going to be seen as a two-dimensional thing, maybe they could have approached it in a different way.

BS: I think it's evident that the artists who submitted—except for maybe Nick Dong, who did the contextual photos of the *Peter Meter*—didn't look at this as an exhibition in print. They didn't approach it with the idea of translating a 3-D piece into a print medium; the thought process stayed as a metalsmith making a 3-D piece. I think that was unfortunate for us and for the whole idea of "Exhibition in Print," that it's not being thought of as the venue that it is.

JW: It's curious that "Exhibition in Print" is really a photography exhibition, for lack of a better term. And what we're looking at is the subject matter of photography and trying to see how it is relevant to our field. That's as close to a definition as I can get.

SR: Janet Koplos, a previous juror for "Exhibition in Print," made the same point: that she was curating pictures, not objects.

Let me ask about your tolerance for nonmetal,

because there seems to be an embrace of many other media in your selection for this EiP. What disqualifies a metal object being part of metalsmithing, and what qualifies a nonmetal object to be part of the field?

JW: It's been a question we've been asking since Lisa Gralnick was making vinyl brooches and things that were maybe not metal but still created with the same concern for attention to detail, scale, and craft. The sensibilities, values, and dialogue that our community shares about common experience shapes the culture of metalsmithing. And when something comes along that is either from the culture, or is from the outside but has qualities that are appropriate and relevant to our discussions, it becomes part of the sphere of influence, and then it becomes engaged. For instance, to take on issues about the notion of preciousness, a work need not be made of precious materials. If there is something in the context or the position or arrangement that you would expect from something precious, then you automatically use preciousness as an issue. The work could be ice. It could be graphite.

Metalsmithing culture is an organic entity, and what is relevant is going to be interesting to a larger number of us. If the culture of metalsmithing and jewelrymaking decides that this work is interesting to enough people, then it becomes relevant. We don't individually have control over these decisions, but as a culture we contribute to them.

HS: I'm thinking about Lindsay Rais, who did the pistachio piece (see cover image). It's a basket, and it has two materials in it, wire and pistachios. It's a piece that we can bring into our fold, but it could just as easily be in a basket show. There are going to be objects that can go both ways. With jewelry, you're working with a format that is related to the body. So for me it's a little bit easier to define: no matter what the material is, there's this basic purpose of ornamentation.

BS: But even that can be limiting. We don't know what the imagination is going to bring, so to define where that line is is not the thing to do now. When somebody makes a metal garment, is it a garment first or is it metalwork? Why should the material determine the definition of where it belongs?

SR: Let's broaden the discussion beyond this year's EiP to talk about larger issues in the field. One of the concerns that has emerged is the issue of insularity; that the field is like an academic club and attempts to perpetuate work that is already accepted, and may turn a blind eye to other types of work. Do you think that insularity is a problem in this field?

JW: It is up to the leadership in the field to find relevant people that are not necessarily associated with the metals community—a painter or writer or architect—and to really make an effort to get those people to be an important part of our conferences or publications. Instead of looking at each other all the time, we should connect our values to a larger environment. Then we will have the opportunity to make emissaries that can connect the world of metalsmithing to their sphere of influence. It becomes a way to make connections that won't otherwise happen.

HS: I think back to Joyce Scott's presentation at the SNAG conference in Richmond last year. It was the highlight of the conference. She's close to our field, but I don't think she's typically seen as within our purview, because she doesn't work with metal at all. But she certainly works with adorning the body. Those kinds of little outreaches can go a long way. Also, when any organization is formed it starts from the premise of trying to identify a core of people who have the same concerns—initially that concern is working with the material—and that's the best way to build it. But we've evolved past that—well, some people have. I think it's just a process of realizing that it can be detrimental to the field to be too closed off.

BS: We get caught up in labels, and fear is part of that. And as a small group you sometimes try to stay small because you think you'll have more strength; if you start straying too early, you'll lose your identity. That could have happened earlier on, but we are now past that point.

JW: In an organizational way, the metalsmithing community has always had SNAG there to help keep the machine going. And part of the machine is that we educate and graduate new metalsmiths into the field, but there are not that many venues for them to get their work shown. Consequently there's this effort by teachers to help their students be recognized. So we do have an obligation to that educational machinery.

SR: I wonder how you think the education system for metalsmiths is in fact doing today, especially with several recent department closings. Is there is a growing sense of crisis?

HS: Well, it certainly weighs on your consciousness. I think the biggest challenge is how to justify yourself in terms of the current

administrative agenda—but not use the word "technology" in every sentence. You can adjust your program to accommodate technology, but must also accommodate the students, because students, at least mine, are not technology nuts.

JW: I have made a conscious effort to separate the 3-D computer technology area from the metals department. But I think the tougher question here is how to make your department relevant, not only to your administration but also to your students and to the community. What has happened over the past few years, at least in this school, is that more students are now out there in the world. And more than ever they have their own studios and they are making work and getting it out there themselves. In the past there was more of a push to make as much art-worthy work as you could so that you could at least get into a decent graduate school. But it seems to have really shifted away from that. In some ways that has helped address the administration's awareness, because when they understand that there are people that are connected to the outside world because they were educated here, that becomes a justification for what you do.

Another thing that has happened, that is important to cultivate, is these sapling communities of artists that have grown up. For instance, one group of our students graduated and set up the Metalwerx workshop program in Woburn, Massachusetts. The education that they give there takes the hobby, grassroots-level education and puts it into a different context. It allows the university or college to do what it does best, and takes the grassroots education and lets it happen in a place where it can do its best. As a sort of support satellite environment, it helps to justify why we're here as well. I think justification and relevancy to the administration is important, but it only happens if you can really connect to what's happening in the community and outside environment.

SR: So the secret for survival, then, in this beleaguered situation for education departments is relevancy.

JW: Relevancy is always a responsibility we have that can be difficult. Educating our students that there is a world outside that they have to connect to, one way or another, is the most important thing we can do. And the world outside could be graduate school; I'm not saying it's outside of academia.

In some ways what we have done in the past is actually a good thing, instead of populating or equipping our studios with state-of-the-art equipment. When students get out and start contributing to their own private economy, they make work that becomes desirable and that people want and talk about and want to see. To make work that you're interested in and to make work that other people are interested in—that's the bottom line.

HS: One of the things that I've found that's been really effective in the last few years is to become very visible on campus. It always takes extra work, but certainly in my college the dean loves that connection to the community that we create or publicity that's valuable to the university.

SR: What would be your advice to people entering the field of metalsmithing?

HS: The first thing I would say is, make the kind of work that you want to. That kind of passion and involvement shows. I think a lot of people are looking around and asking, where can I fit into this field? They're looking for the outside to dictate that to them, and I don't think that works. I think you make your own individual mark because you're doing something that you feel passionately about. It may not be right away. But only half of it is making work; you also have to apply for every opportunity that you can, submit work to juried competitions like the EiP.

To make work that you're interested in and to make work that other people are interested in—that's the bottom line.

JW: That's what I was going to say: make the kind of work that you like. Because you have to really like it first, or else no one else will.

BS: Helen said a good thing about making work that has your soul in it, that you're connected with. That will give you individuality and then you can bring something to the community or to the marketplace, whether you're going to do one-of-a-kinds or multiples. Also I would add that there are more choices out there now. As Joe said, there is a community out there and people are starting to make a living, whether they are doing their own work or assisting more established metalsmiths, which is a great training ground. There is a place for people to support themselves without staying in academia now. The field has expanded.

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CURTIS H. ARIMA BERKLEY, MINNESOTA

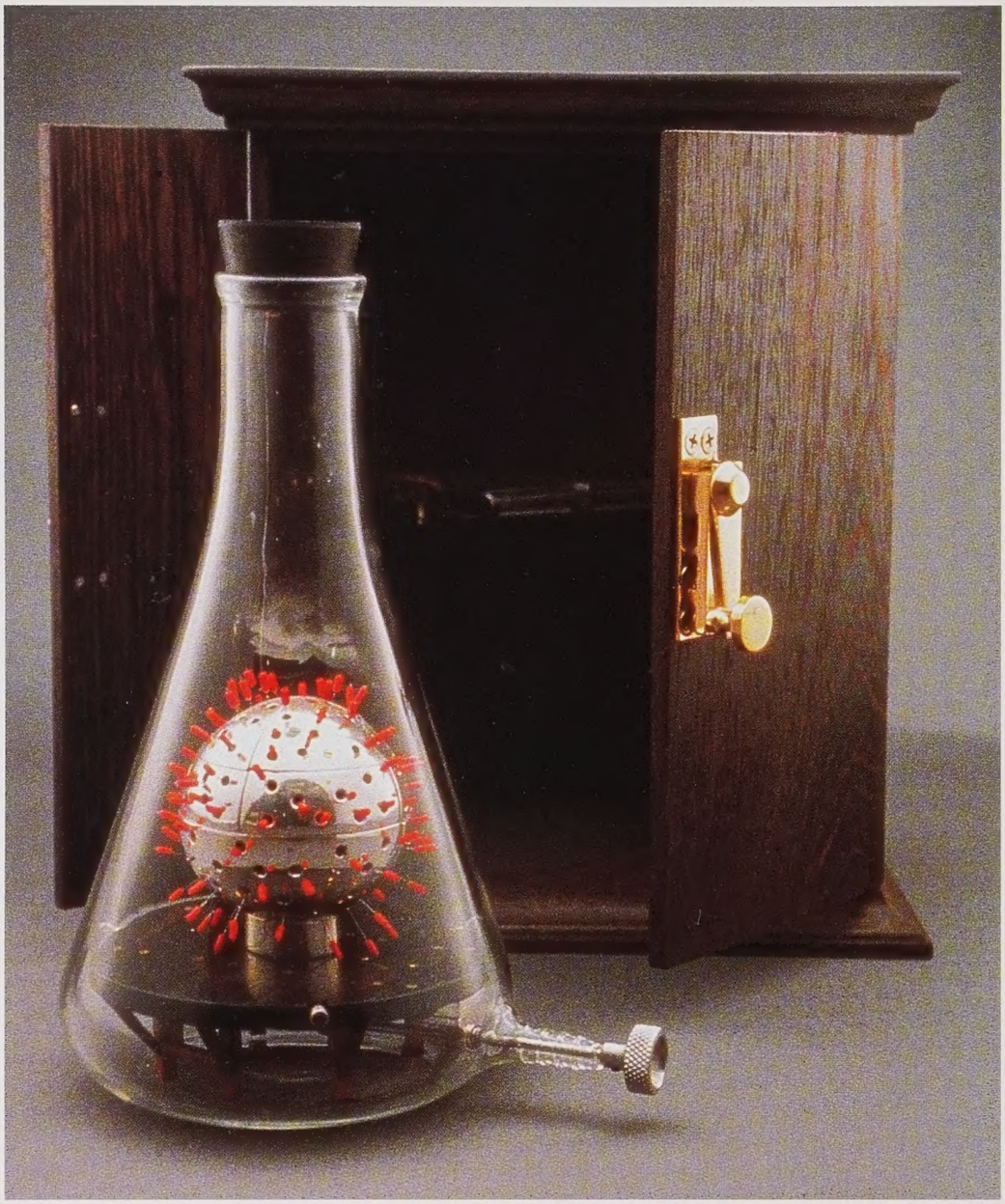
There is selective and unselective heading or pruning. In selective heading, one has an understanding of how to trim off branches to benefit the health of the plant, taking away what may harm growth and leaving the essential elements. In unselective heading, one carelessly chops away at branches and stems without the foresight of the future.

Grafting is one of the earliest forms of genetic engineering; it is the forced reproduction of an ideal, and the application of something foreign to create a new whole.

These, and many other aspects of the language of gardening, apply to self, systems of society, technology, and culture. As individuals and as different collective wholes, one grafts, prunes, and propagates, both selectively and unselectively, to form one's ideas, definitions, and ideals.

above
Transplanting, 2001
copper with patina
9 x 25 $^{1}/_{2}$ x 18"
Photo: R. H. Hensleigh

right
Propagating Purity, 2001
copper, sterling, acrylic
36 x 13 x 18"
Photo: R. H. Hensleigh

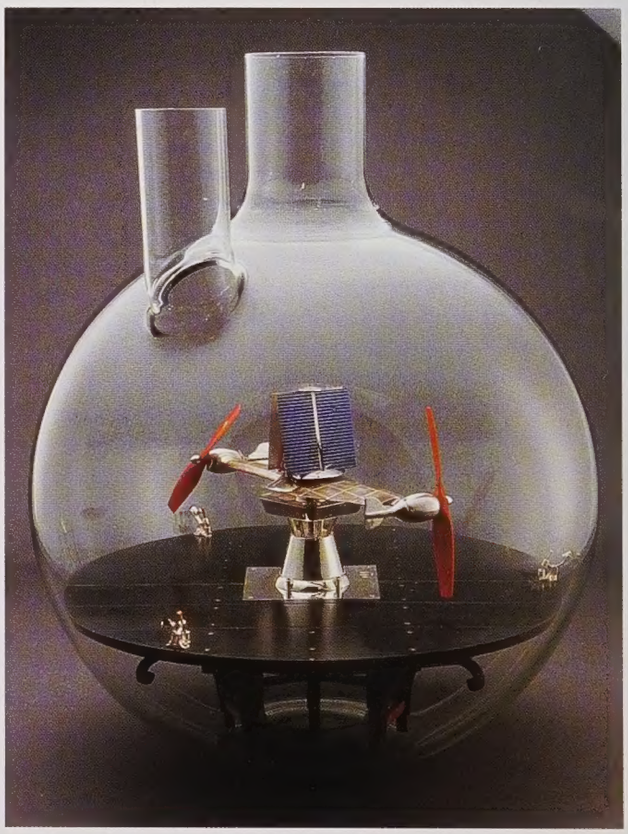


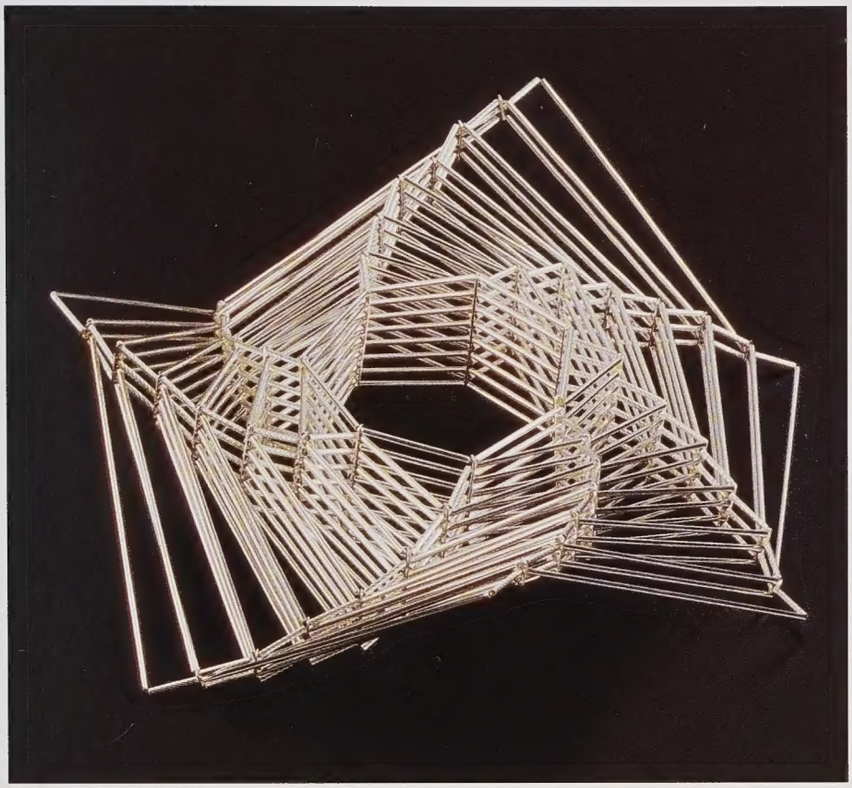
JOHN A. BIGGS LOS ANGELES, CALIFORNIA

Money—the great motivator—soon found me working in the special effects and aerospace industries, doing and learning a machinist's trade. Like my experience at RISD, I was exposed to many new and interesting people and had access to technologies and equipment that were unheard of in my school days. I quickly took to all that I had learned and applied these newfound skills to my personal work. These newfound mediums and processes created a unique style and form that shines through in all of my work. Almost ten years later, I sit and reflect on a sizable amount of finished work. I have decided that these pieces represent my moments of focus captured by the creative process, in an otherwise chaotic environment.

above
062 "Coral" Case, 2000
coral, silver, ebony, glass
10 x 10 x 16"
Photo: Samantha Grisdale

right
063 "Solar," 2001
solar panel, silver, ebony, glass
12 x 12 x 17"
Photo: Samantha Grisdale





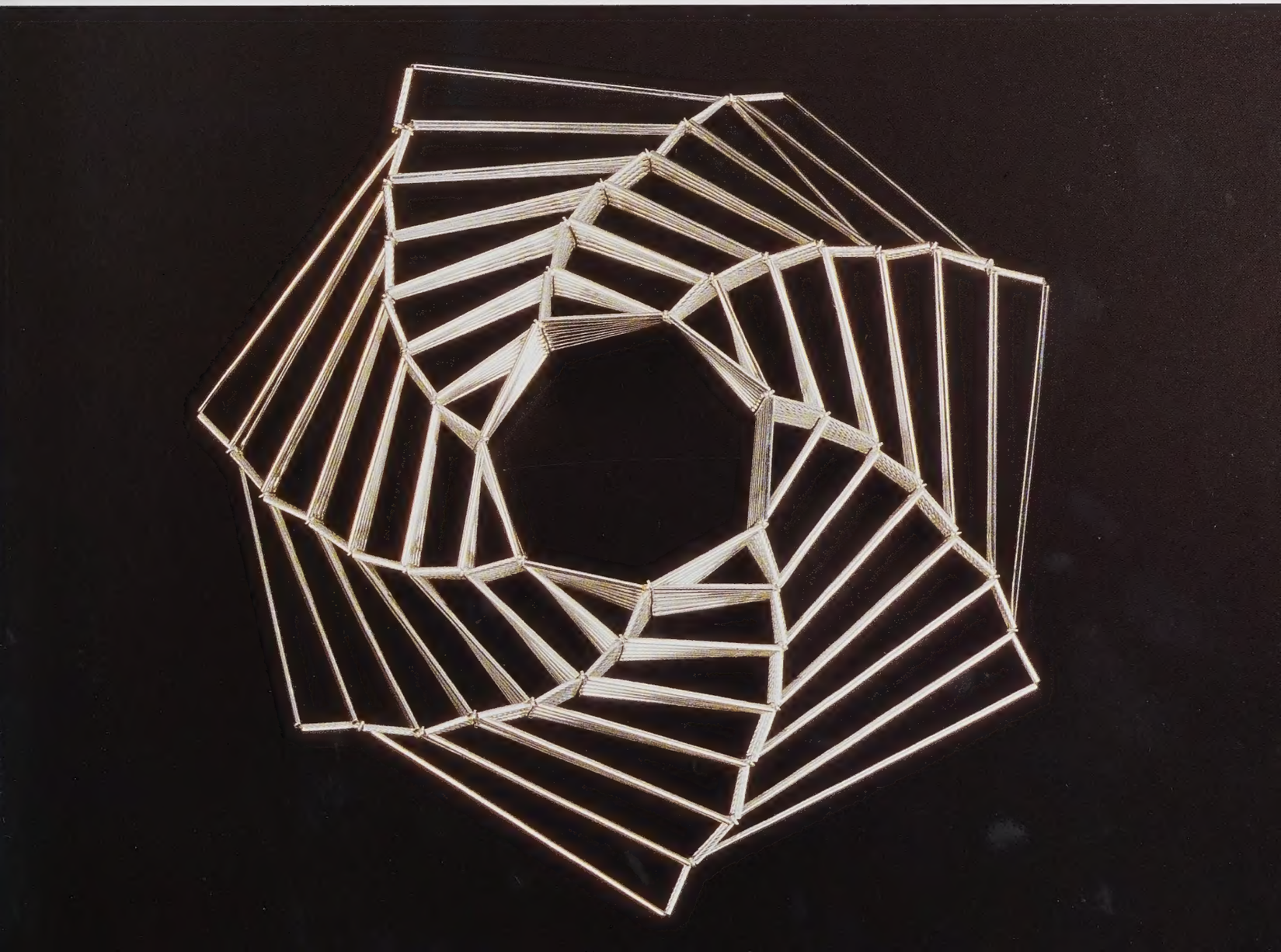
FLORA BOOK SEATTLE, WASHINGTON

In my work I try to give the solid silver flexibility by weaving a framework of nylon. Silver is the only metal I work with. I do as little to the surface as possible so as not to change the beautiful qualities of the metal.

Some of the pieces use the body as an armature and follow its contours, while other pieces, though still flexible, support themselves.

All the pieces I make, I make for myself. They are what I want to wear—what I feel comfortable in.

left and below
Wheel Cuff, 2000
sterling silver, nylon
11 1/2 x 9"

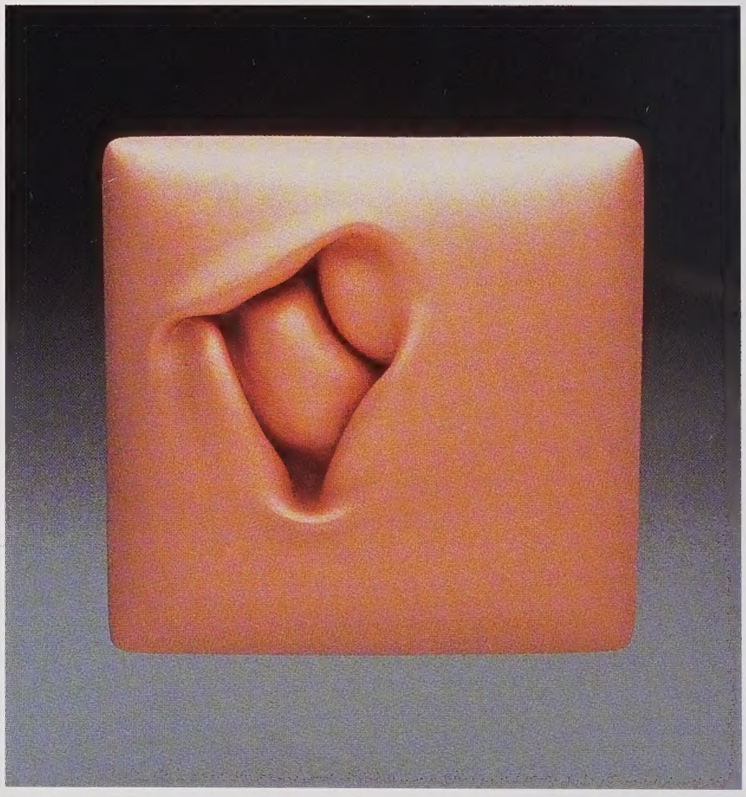


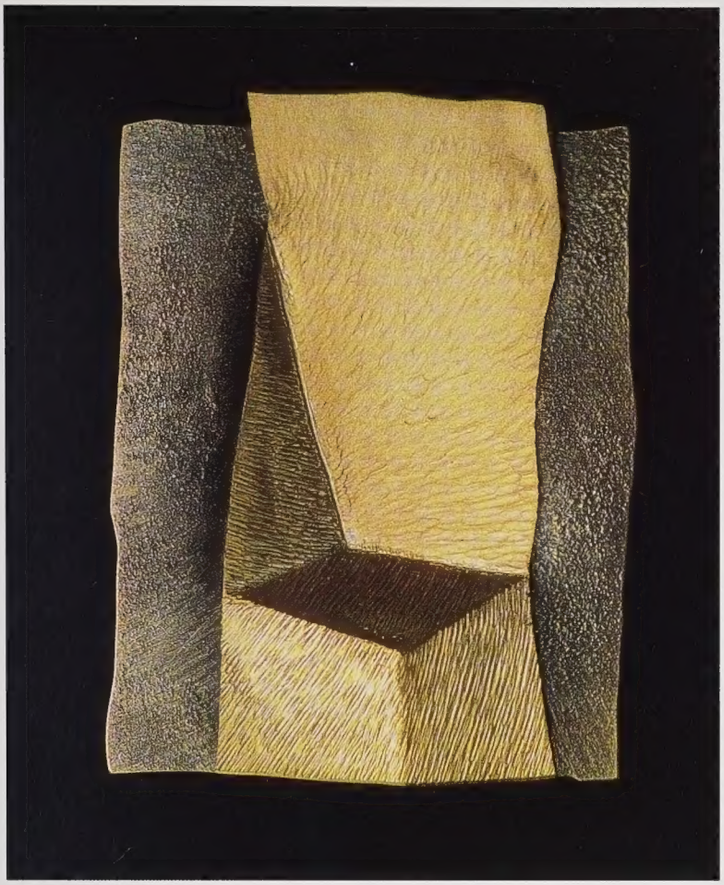
YUYEN CHANG MADISON, WISCONSIN

I am intrigued by orifices. Their formal variations and psychological implications were the inspiration for these pieces. Technically, fabricating these forms gave me a chance to explore the characteristics of the material and to push its limits. My intention is for these brooches to be provocative, questioning the conventional sense of jewelry. For some people, they could resemble attractive parts of the body to be displayed with pride; for others, they might seem intimate, or even embarrassing, something that should be concealed.

above
Untitled, 2001
silver
2 x 2 x 3/4"
Photo: Jim Wildeman

right
Untitled, 2001
copper
2 x 2 x 3/4"
Photo: Jim Wildeman





NAMU CHO BETHESDA, MINNESOTA

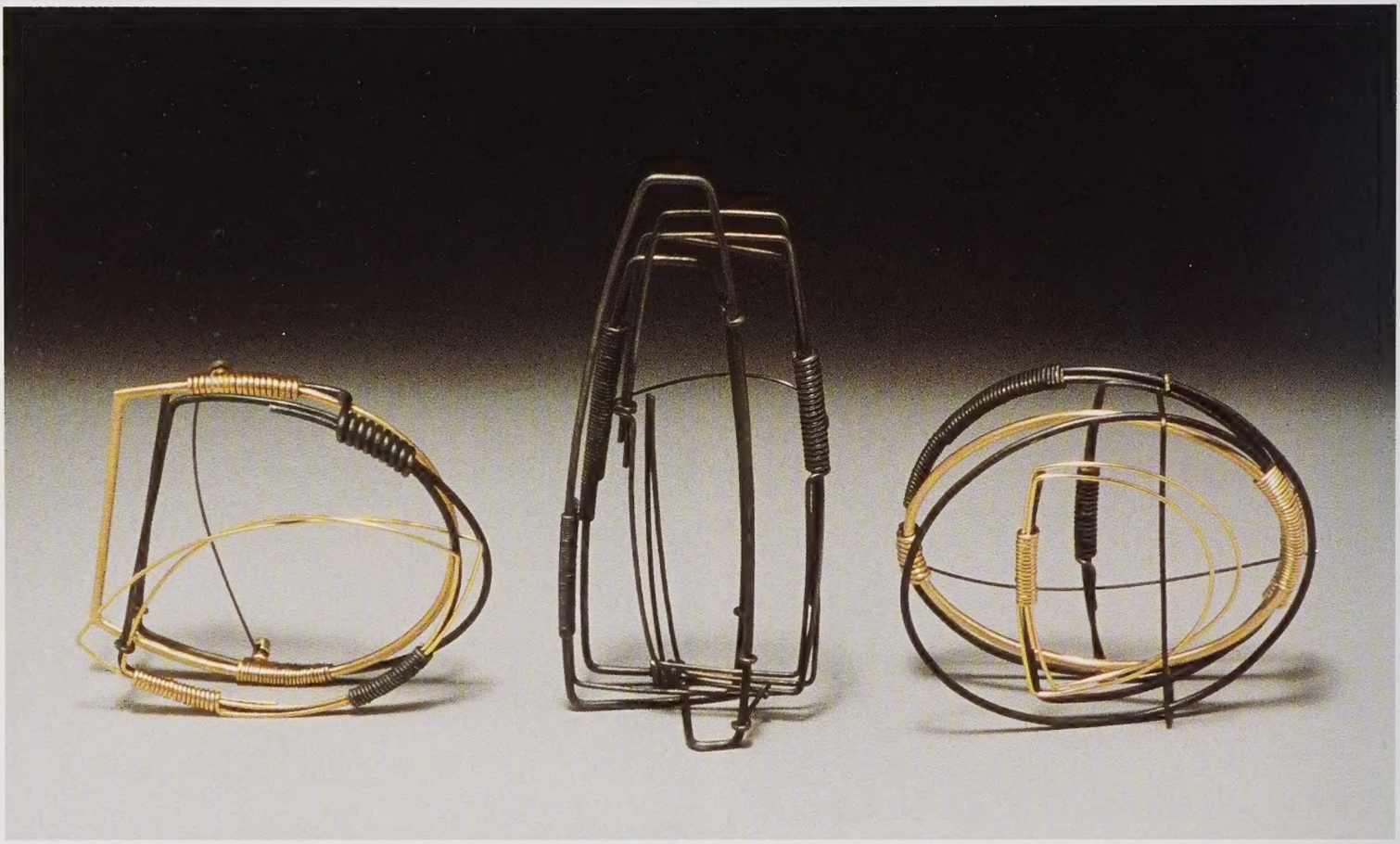
My work reflects a quiet still life against the backdrop of the dramatic splash of fire emanating from the blacksmith's sledgehammer hitting red-hot steel.

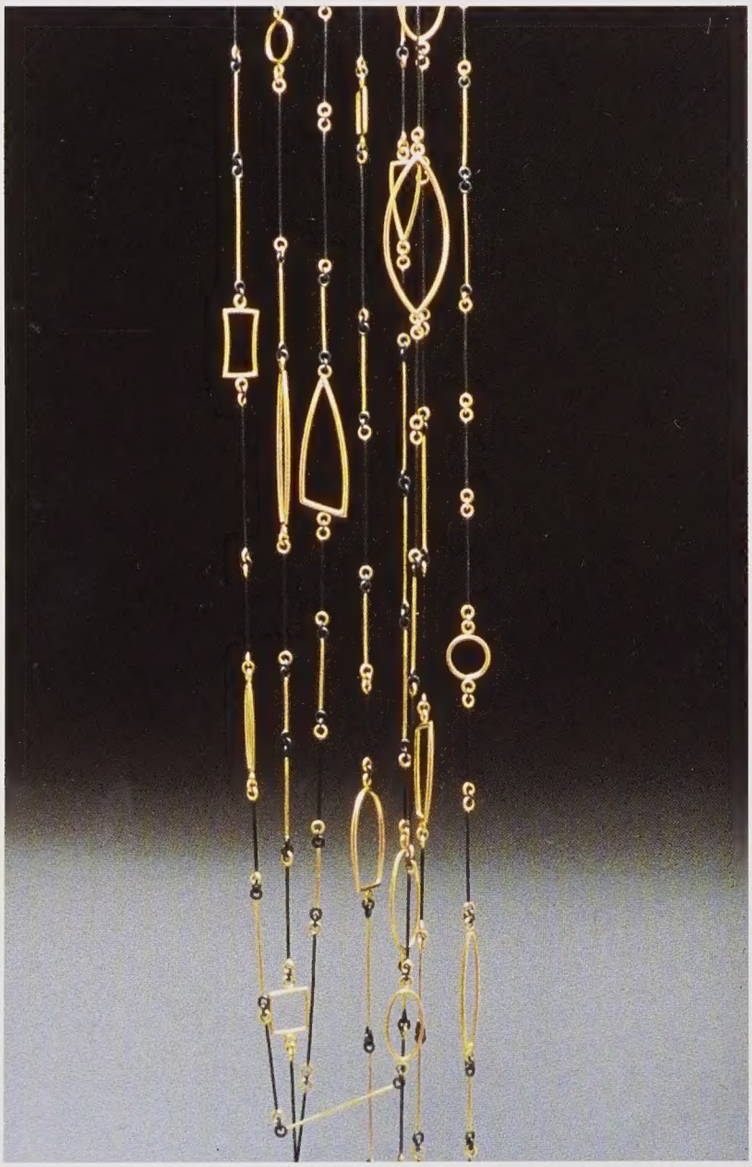
As if I were sitting on a comfortable chair, I am thinking of an atmosphere and decorated space filled with the mysterious mirage of an ever-thundering splash of fireworks.

The techniques used in creating my metalwork are based on fusion and repoussé on varying gold alloys, and *poe-mock ssang-gum*, the Korean damascene technique, on mild steel.

above
Mirage I, 2001
24k gold fused on 18k gold
2 x 2"
Photo: Hap Sakwa

right
Mirage III, 2001
damascene, 24k gold fused on 18k gold
3 x 1 $^{1}/_{2}$"
Photo: Hap Sakwa





DONNA D'AQUINO TOLEDO, OHIO

My current body of work connects my interest in drawing and jewelry, using wire as I would use charcoal. The work consists of a series of wire bracelets, brooches, and necklaces that reflect an exploration of line, form, volume, movement, structure, geometry, space, light, and shadow.

Two of the primary influences for this body of work were the Modern or New Jewelry Movement, which began in Europe in 1970, and the Constructivist movement, which took place during the early part of the 20th century, primarily in Russia. The influence of these two movements, coupled with my interest in architectural structures, form the basis for this body of work.

above
Brooches #12, #4, #13, 2001
steel, 18k gold
$2\,1/4 \times 3\,1/2 \times 1"$ (#12)
$4\,1/4 \times 1\,3/4 \times 1"$ (#4)
$2\,1/2 \times 3\,1/2 \times 1"$ (#13)

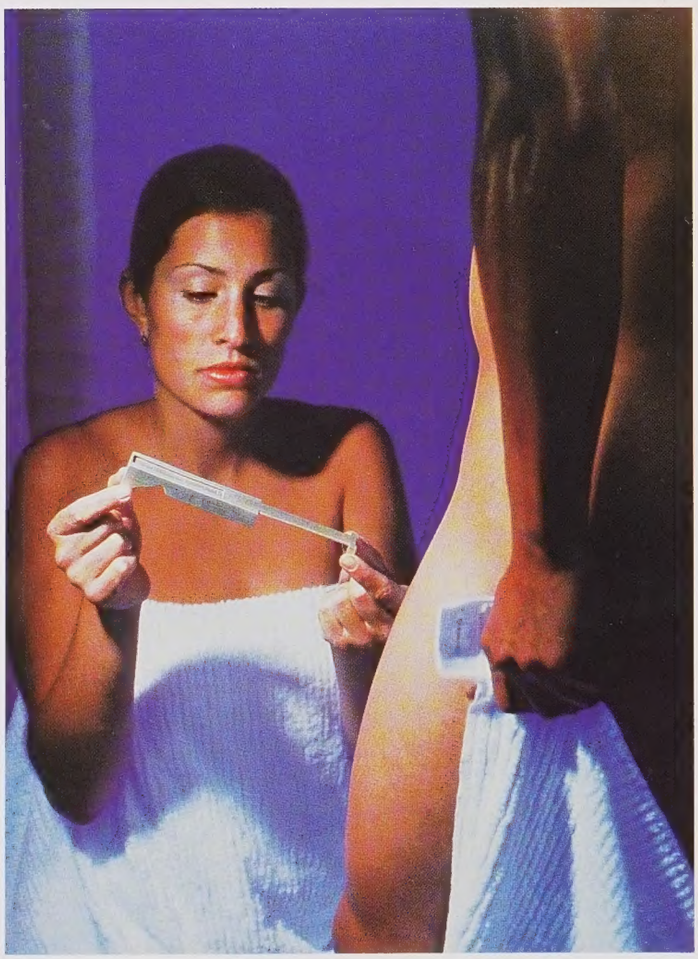
left
Necklaces, 2001
steel, 18k gold
$36 \times 1 \times 1/16"$

MARILYN DA SILVA PINOLE, CALIFORNIA

Birds can teach us much about endurance, persistence, and evolution. They exist in a world that is constantly changing. Their lives maintain a delicate balance, requiring them to adapt to their environment. This reflects our own survival, like a small nest on a branch blowing in the wind.

above
House of Cards, 2001
brass, copper, wood, gesso, colored pencil
17 x 12 x 11"
Photo: Lee Fatherree

left
Takagosyo, 2001
sterling silver, brass, glass, wood, gesso, colored pencil, paint
8 x 12 x 5 $^{1}/_{2}$"
Photo: Lee Fatherree



NICK DONG EUGENE, OREGON

I am interested in topics and issues that stir up political and philosophical arguments in a humorous way. I want to create objects that appear to be beneficial to people's lives but also provide a departure point for critical discussions that reflect our daily lives.

The *Peter Meter* measures the length of man's penis. It presents phenomena of people judging others by their status (physical or social). The "razor" has a built-in record and playback device. One can record a self-encouraging speech and play it back while shaving. The "hair brush" contains a built-in music box. One can listen to the song "Feelings" when brushing his or her hair. These two objects present the phenomena of people's need for self-encouragement and self-indulgence.

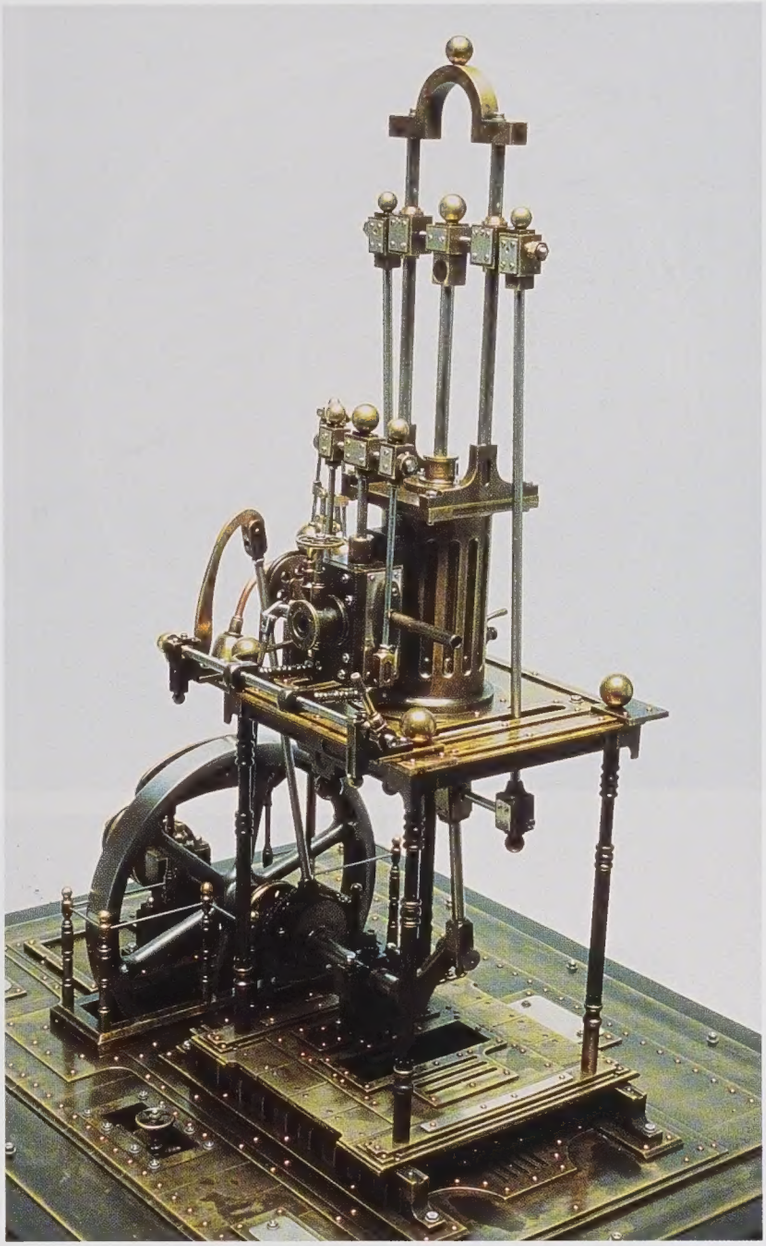
above
Rarefied Hair Brush, 2001 (shown in use)
sterling silver, paint brush bristle, music box
$3\,3/4 \times 6\,1/2 \times 5$"
Photo: Camilla Dussinger

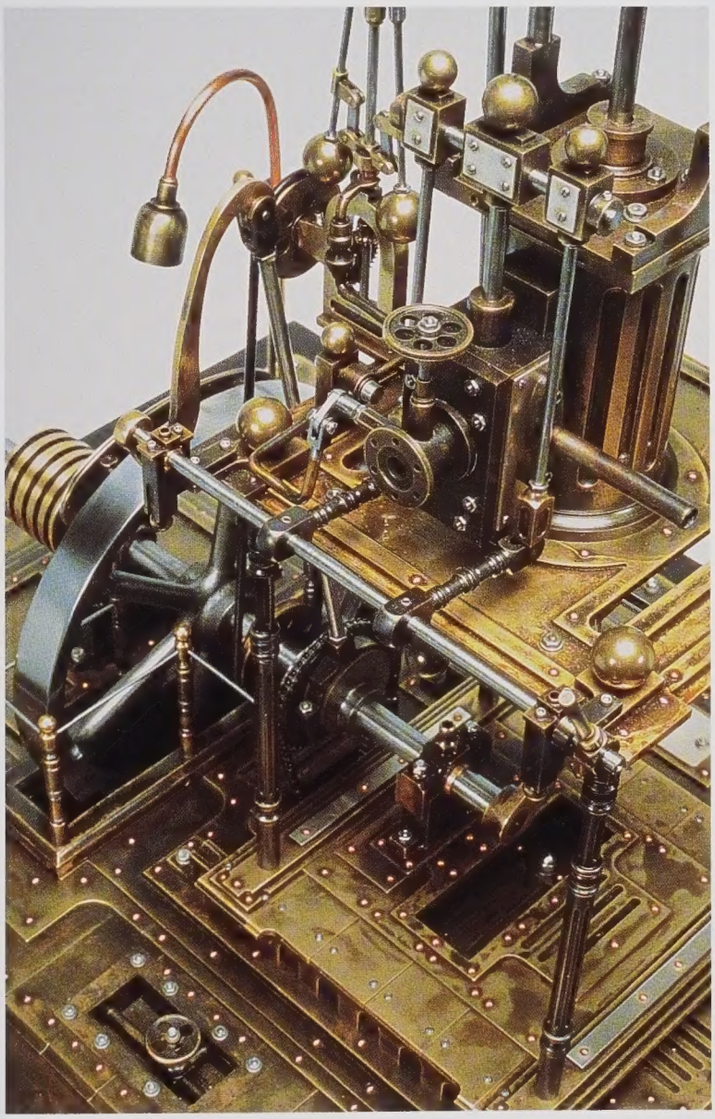
left
Peter Meter, 2001 (shown in use)
sterling silver, brass
$1\,1/8 \times 4\,1/2 \times 8$"
Photo: Camilla Dussinger

WILLIAM DUBIN LA MESA, CALIFORNIA

Machinery was once part of the "heroic" image of human achievement. The steam engine was the motive power for the Industrial Revolution. While massive, they still incorporated embellished design motifs and wild flights of visual fantasy. As a "subject," they offer me the opportunity to freely engineer anything my vision can conceive, while requiring adherence to strict mechanical precision in order to run flawlessly. In these sculptures, precision becomes its own aesthetic.

right and below
Babette, 2001
brass, sterling silver, steel, cast iron
28 x 22 x 18"
Photo: Melinda Holden





DIANE FALKENHAGEN ANCHORAGE, ALASKA

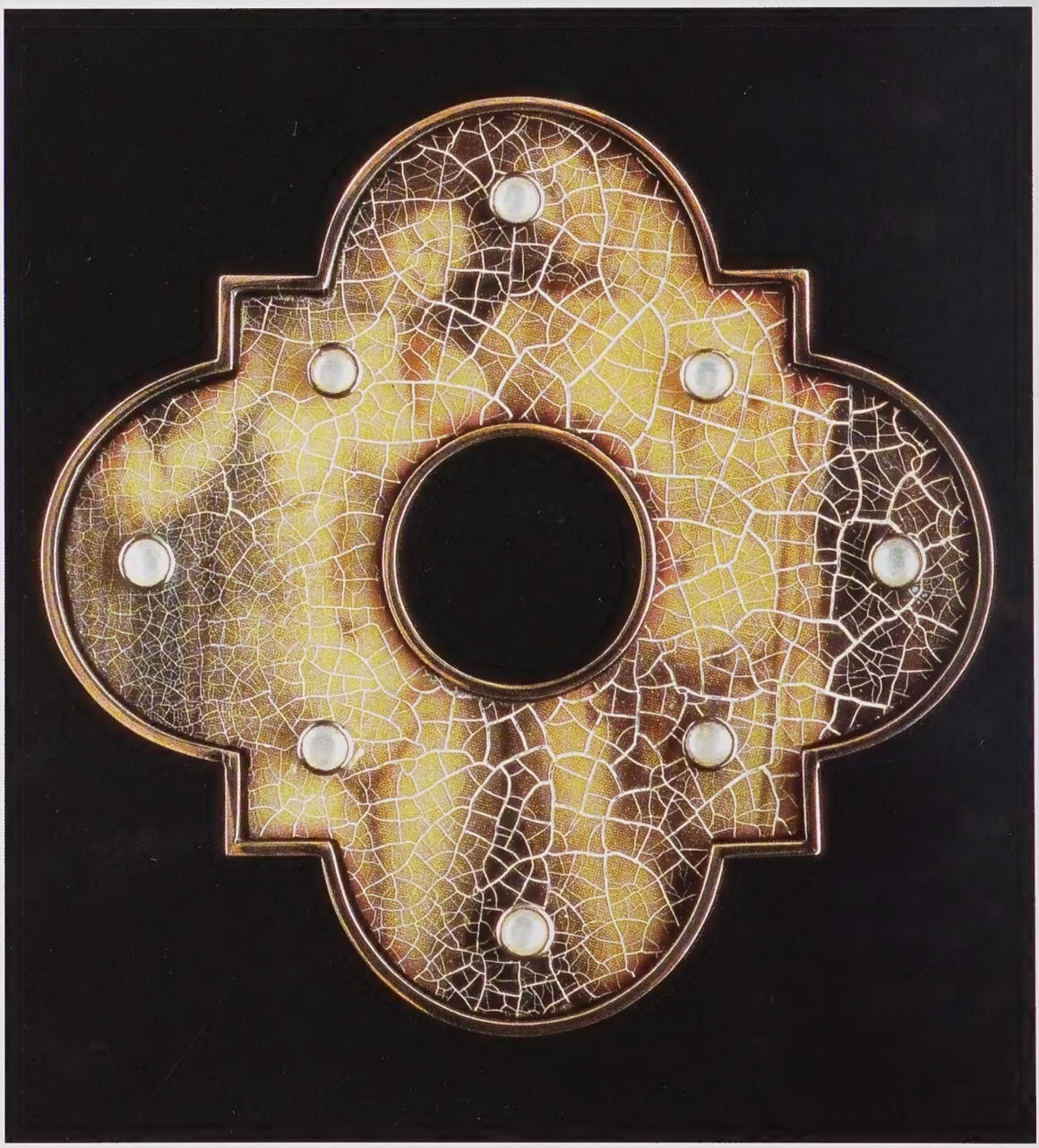
I borrow pictorial images from various sources, manipulate them, and transform them into the central visual elements for wearable pieces such as lockets, neckpieces, and brooches.

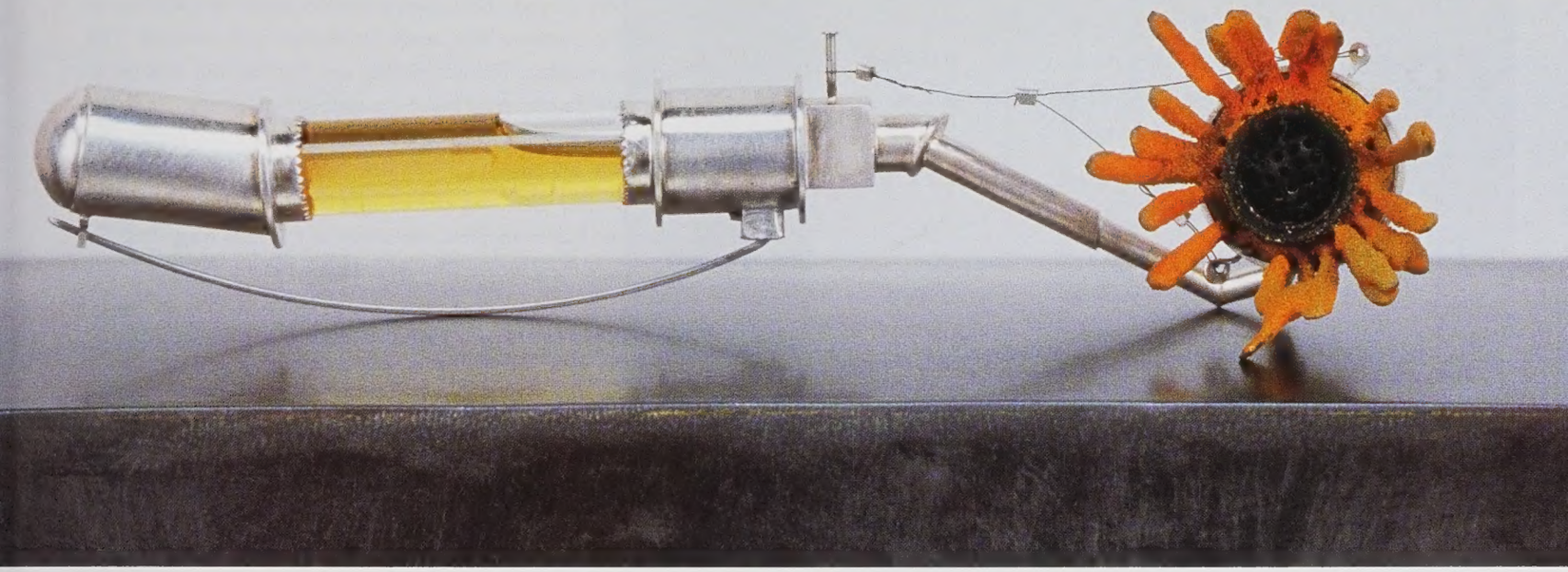
The pieces can evoke feelings of romance, poetry, nostalgia, or even despair. Some are figurative and owe their narrative nature to the original source of imagery, often historical paintings. Others are simply meant to be pleasing ornament without underlying intellectual content.

My fabricated metal frames can be simple or elaborate, but function in much the same way as picture frames—to support, enhance, and protect the image while providing a mechanism for display.

left
The Look, 2001
copper, image transfer on polymer clay
$2\,^{5}/_{8} \times 2\,^{1}/_{4} \times\,^{3}/_{8}$"
Photo: Chris Arend

below
Famous Couples: Neptune and Amphitrite, 2001
sterling silver, image transfer on polymer clay, mother of pearl
$2\,^{1}/_{2} \times 2\,^{1}/_{2} \times 5\,^{1}/_{16}$"
Photo: Chris Arend



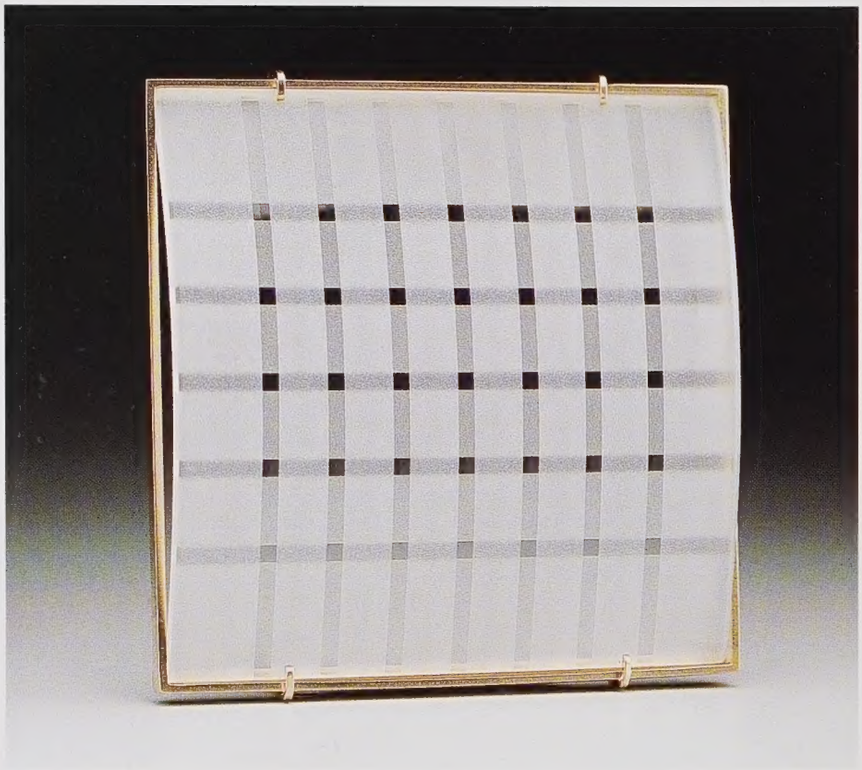


DIANE FIELD PORTLAND, OREGON

The work from "The Cultured Object" is derived from an exploration of form and function using found objects. It is meant to show tools and toys as the focal point of man's curiosity and his evolution. The work is removed from their found objects by using only photographs of them in the final pieces. This way of working was inspired from looking at photographs of plastic surgery cases. I was interested in man's way of redesigning his world and his portrayal of perfection to the world. With my work I hope to raise questions about how we operate, grow, and evolve. I also hope to portray the beauty in the way we function as well as the tragedy. The word "toy" plays a prominent role in evolution and in my work.

above
Baby Thermometer, 2001
silver, enamel, steel
$5\,1/2 \times 1/16 \times 1/16$"
Photo: Bill Bachhuber

right
Incubus, 2001
mixed media
$6\,3/4 \times 2\,5/8 \times 1\,3/4$"
Photo: Bill Bachhuber



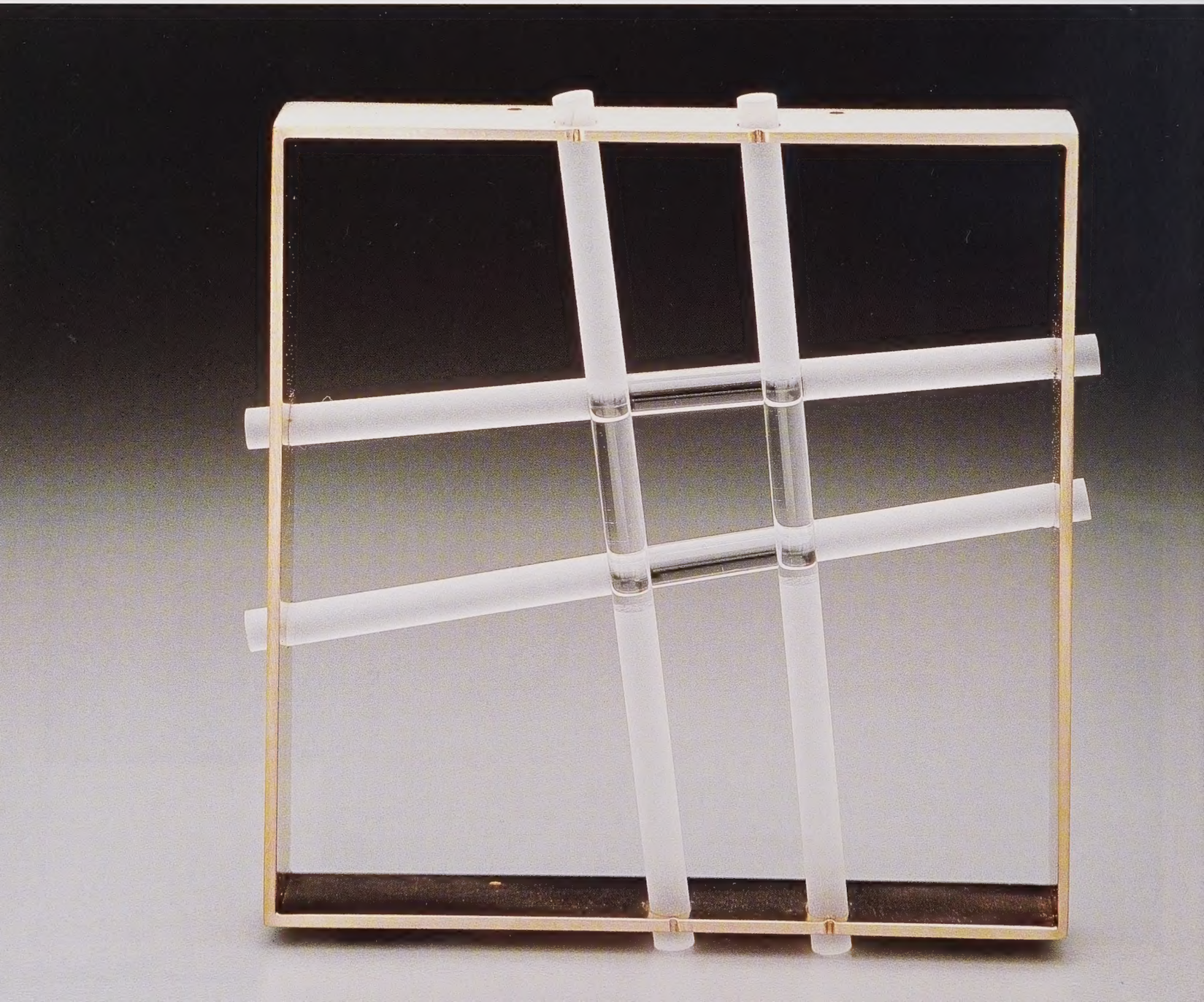
DONALD FRIEDLICH MADISON, WISCONSIN

In my curved sheet glass brooches I use sandblasting to develop patterns that relate to textiles and weaving. The varying degrees of transparency and translucency that result from the sandblasting cause the color of the jewelry to change to the color of the clothing on which it is worn. The pieces are, in effect, site adaptive.

My clear glass rod pieces adapt to their site in a similar manner, but in addition, the shape of the rods magnifies the weave of the garment. The weave becomes the image.

left
Translucence Series Brooch, 2001
glass, 18k gold, 14k gold
$2\,1/4 \times 2\,1/4 \times 3/8$"
Photo: James Beards

below
Translucence Series Brooch, 2001
glass, 18k gold, 14k gold
$2\,1/4 \times 2\,1/4 \times 3/8$"
Photo: James Beards

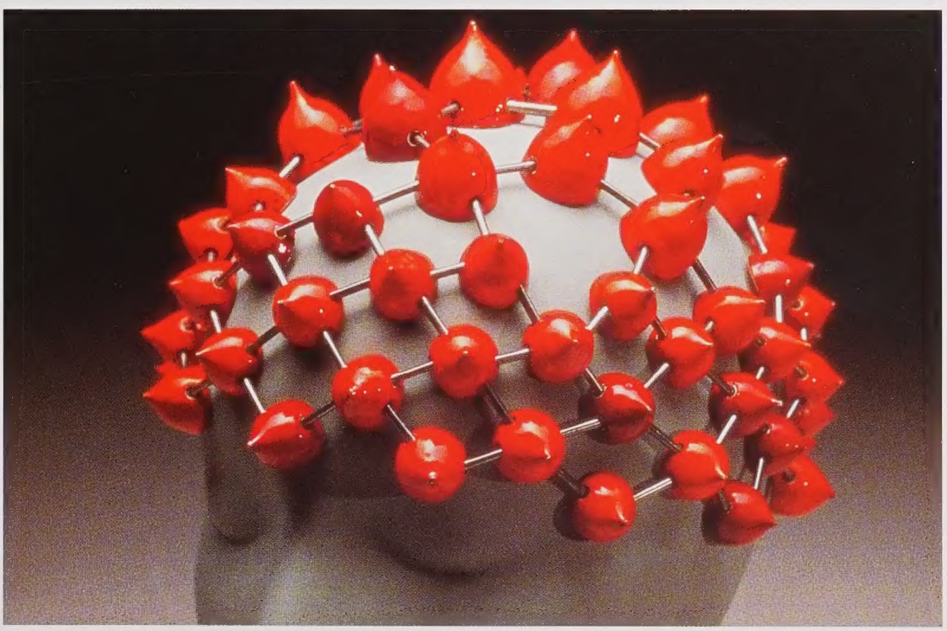


SUSIE GANCH PENLAND, NORTH CAROLINA

Every project starts as a technical experiment which I set out to explore. My solutions come from the joints, connections, and moving parts, that I see in the world around me. Each project is a culmination of previous successes and failures. It is a journey from piece to piece.

Conceptually, I play with ideas and motivations behind adornment. I believe subtle changes in expectations of things like scale and comfort make us feel different enough from others that we become more aware of how decoration of our bodies affects our attitude towards our environment.

right
Thinking Cap #4, 2000
sterling silver, copper, stainless steel
7 x 7 x 9"
Photo: Jim Wildeman



below right
Thinking Cap #6 (Hot Headed), 2001
enameled fine silver, sterling silver
$6\,1/2 \times 7 \times 9$"
Photo: Paul Jeremias

KATHRYN HARRIS SAN DIEGO, CALIFORNIA

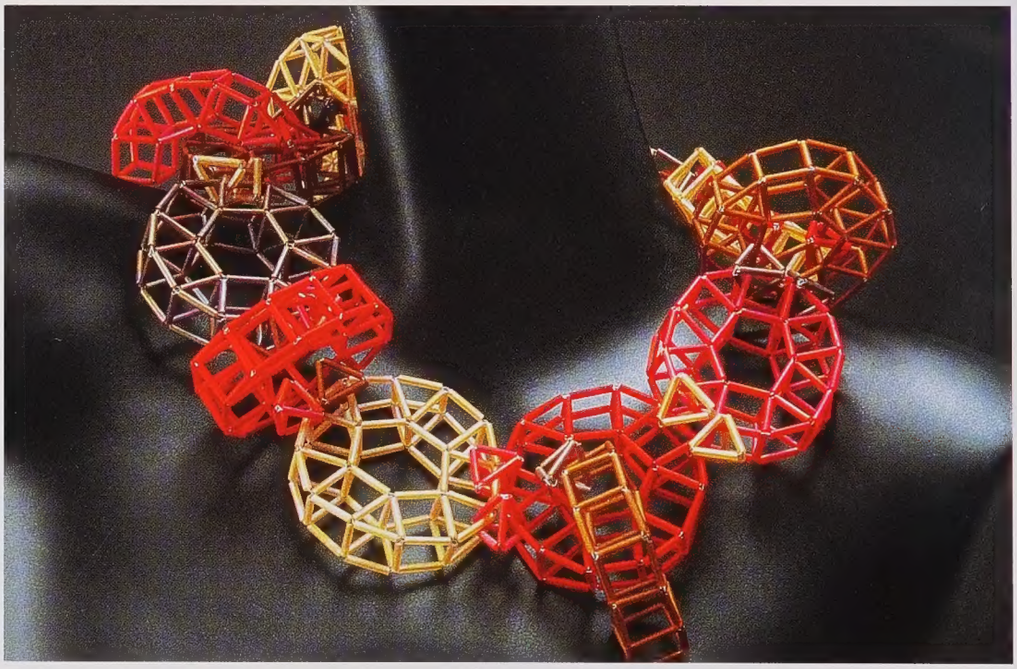
In a seemingly chaotic world, I feel highly vulnerable to confusion and overstimulation. Thus, the search for joy within a framework of order guides my work.

I find great reassurance and stability in the world of geometry. Aiming for structural clarity, I work with wire, and specifically bugle beads. The repetitive linear shape of the bugles allows me to create delicate traceries that enclose sheer volume.

Recently I have explored the shapes of objects with intrinsic value, such as coins and gems. I am fascinated by drawings of the complex geometry of faceted stones, but I find the actual gemstones too diminutive and precious. So with this body of work, I am creating shoulderfuls of colorful coins and airy, oversized gemstones of my own.

left
Brilliant-Cut, 2001
glass beads, wire, fine silver cable
9 x 5 1/2 x 1 1/2"
Photo: Dave Harris

below
Dibstones, 2001
glass beads, wire
9 x 9 x 2 1/2"
Photo: Dave Harris



THOMAS HERMAN

STONE RIDGE, NEW YORK

My work is often inspired by the beauty of a particular stone, which I will cut and polish in order to shape and define it. I then enhance it with a carved setting. Using the traditional techniques of chasing, engraving, and saw-piercing, I try to capture in gold and platinum the beauty and rhythm of forms found in nature. I try to express the delicacy of these organic shapes using the strength of metal.

left
Untitled, 2000
18k gold, diamonds
1 x 7"
Photo: Ralph Gabriner

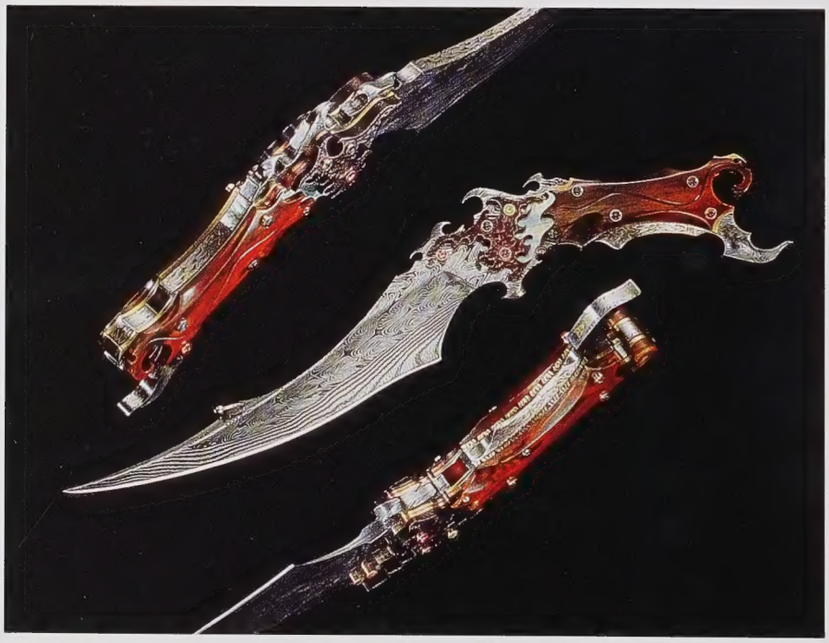
below
Moonflower Brooch, 2000
gold, Priday Plume agate, pearls
$2\,1/2 \times 2\,1/2$"
Photo: Ralph Gabriner

JOHN LEWIS JENSEN
PASADENA, CALIFORNIA

One of the problems I face with my work is that I am combining two very different realms. It is not accepted in the knife field as a traditional using knife, but it's also not fully accepted in the art field *because* it's a knife. The intent and the goal are to force people to see things in a new way. It is frustrating and amusing at the same time; no one really knows what to do with me. I'm seeing art-knife, and some people are trying to squeeze it into a knife format and it doesn't quite fit; in the art world they see weapon. I think of my work as hand-held jewelry or sculpture. I'm dealing with form, material, and ornamentation.

left
Voodoo Child, 2001
pattern-welded steel, stainless steel, gold, gem, fossil, ivory, titanium
$9 \times 1\,1/2 \times 5/8$"
Photo: Jessica Marcotte

below
Inferno Vertigo, 2001
pattern-welded steel, titanium, fossil, ivory, shell, gold
$12\,1/2 \times 2\,3/4 \times 1\,1/8$"
Photo: Jessica Marcotte

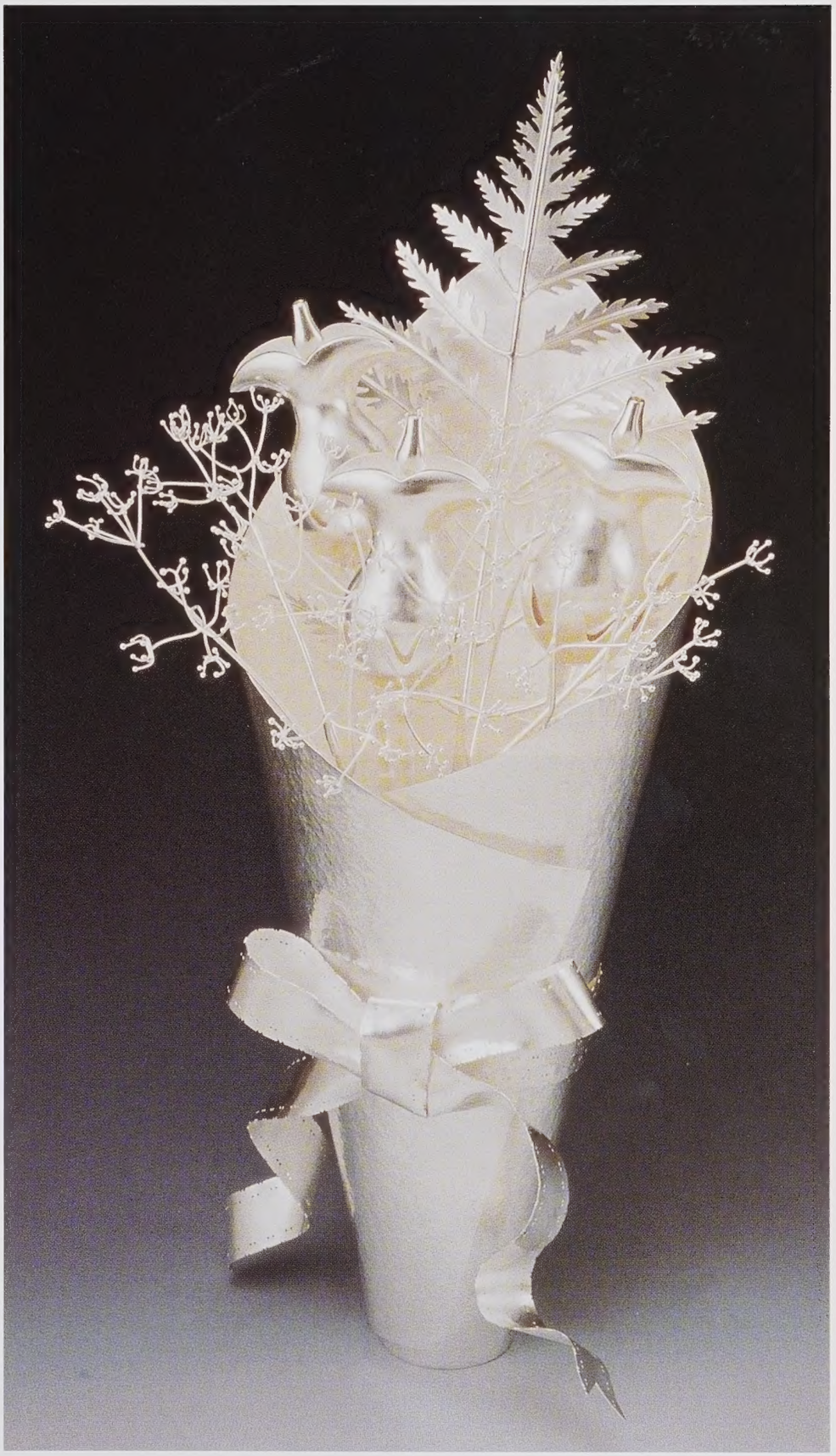


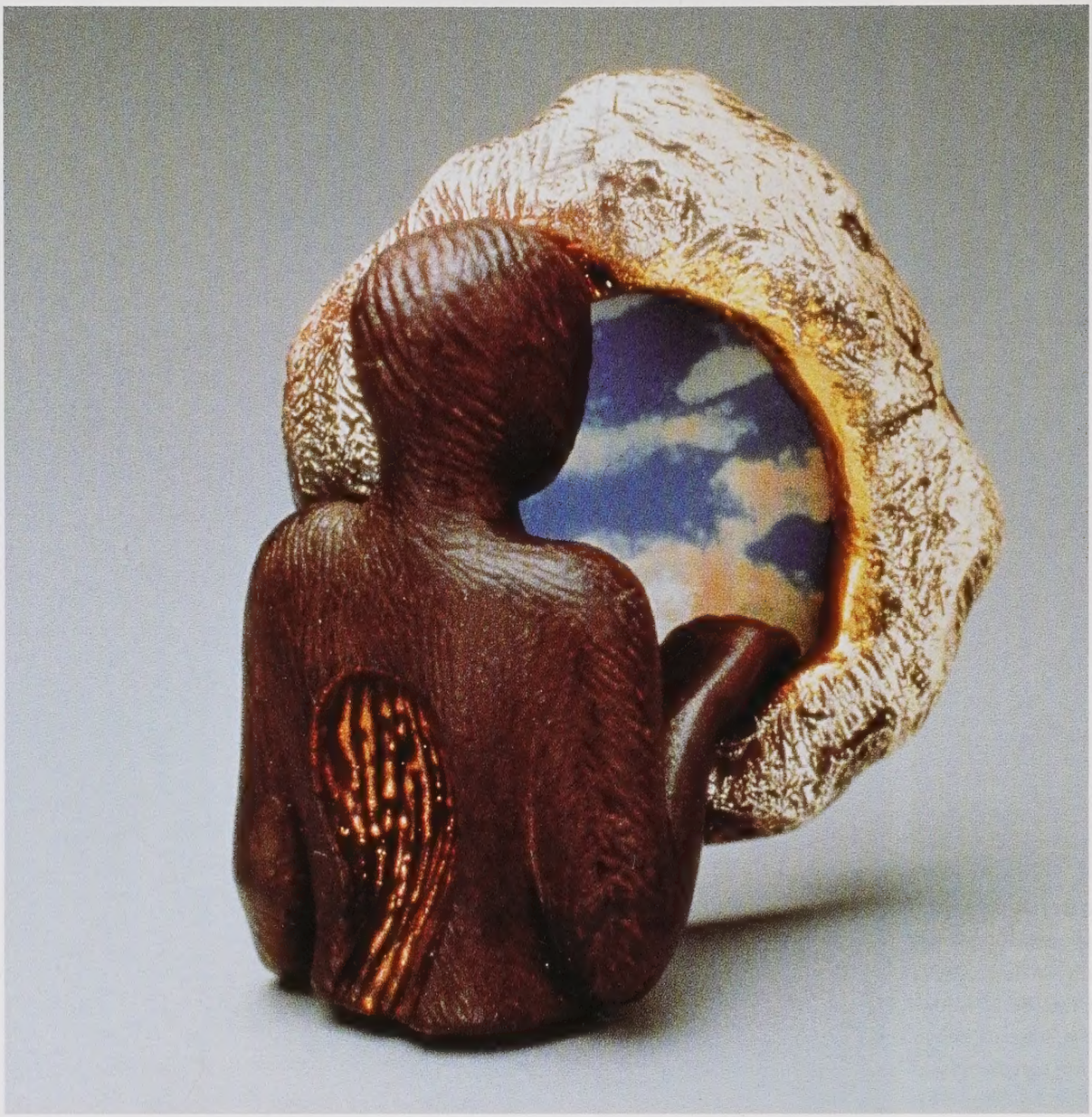
DALLAE KANG SAN DIEGO, CALIFORNIA

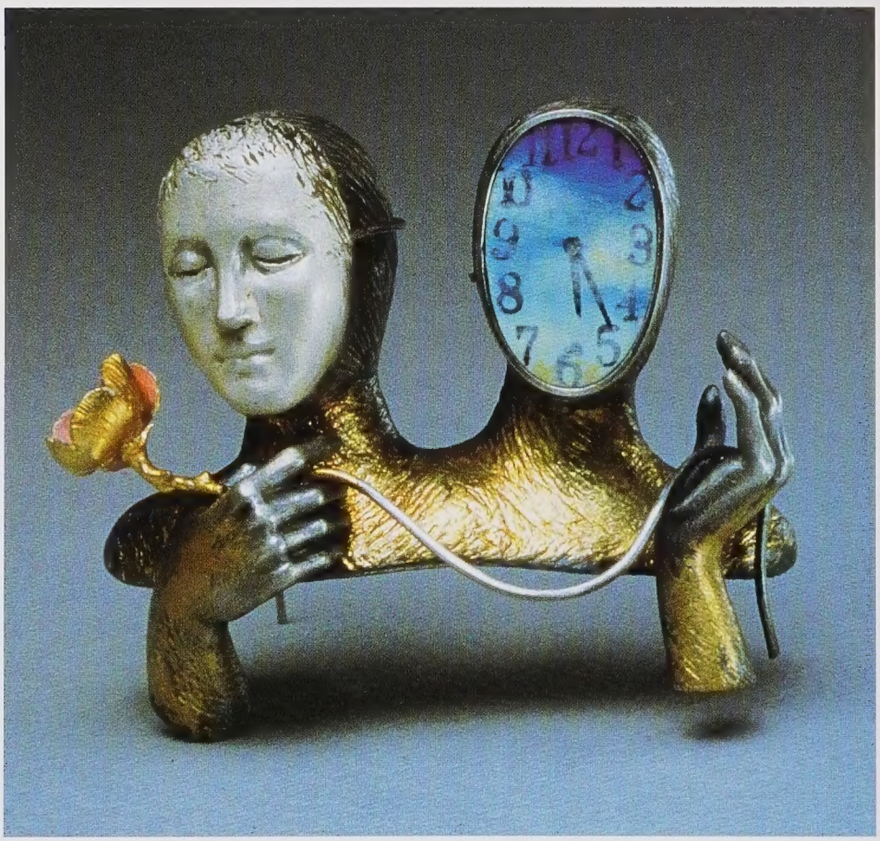
The motives of most of my current work are some unforgettable moments in my life in which I experience happiness and/or rapture. There are things that always bring me a smile: a baby's laughter, ice cream, etc. I also feel enraptured and even purified when I look at beautiful things such as a bouquet of flowers, glistening waves, the countless numbers of stars in the sky at night, and so on. That is why I believe beautiful things have the power of enchantment to pacify and purify people's minds. This belief led me to choose to create visual reminders of the moments in my life that I experience as beautiful. As a means of bringing joy and happiness, I like to include elements of surprise in my work, such as an unnoticeable function. I hope my work can offer viewers the opportunity to revisit their own happy memories and experience their beauty.

above
A Happy Moment
silver
8 x 4 x 4"
Photo: Laurel Nathanson

right
Happy Birthday to You, 2000
silver
16 x 6 x 6"







YEON-MI KANG SEOUL, KOREA

In my work, I focus on ironic human conditions, and explore themes which include dream and reality, body and spirit, lightness and heaviness of existence, and mortality and eternity. As humans, we hold both sides of these contradictions. The absurdity of the negative and positive sides of life constitutes the very nature of our being. I question this inevitable fate in my work. I exploit symbolism using representational images: the sky, a watch, dice, a boat, and/or the human figure. The human figure is the focal point for my narration. When symbolic images are combined with human form, the narrative is sometimes direct and sometimes ambiguous. Most of my works are brooches. I believe that being worn on human body, my pieces can interact with the viewer and the wearer in a most intimate way of communication.

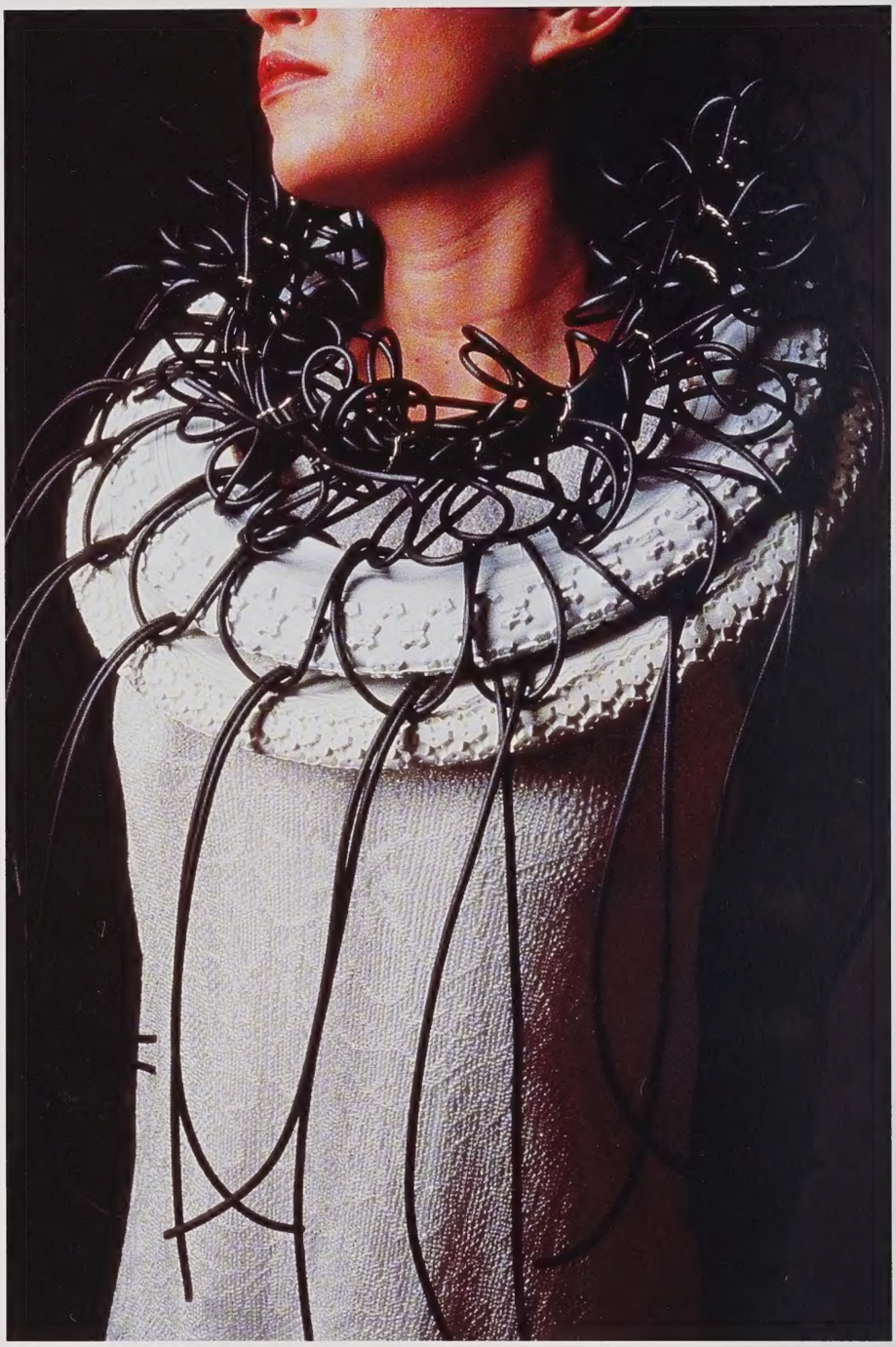
above
Untitled, 2000
$2 \times 2\,1/2 \times 1\,1/4$"
sterling silver, copper, 24k keumboo, enamel

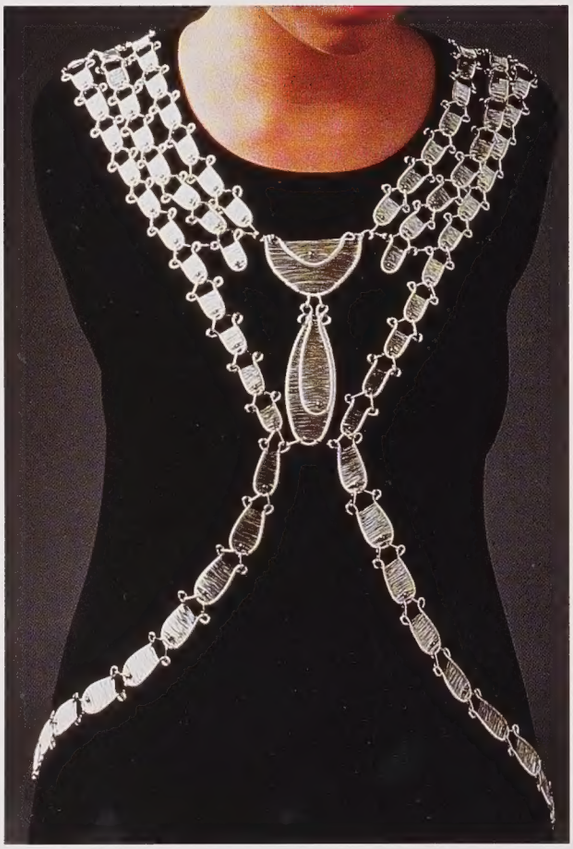
left
Natural Balance, 2001
$2 \times 2\,1/2 \times 1$"
sterling silver, wood, 24k keumboo

REBECCA KAY SAN FRANCISCO, CALIFORNIA

My work is a reflection of childhood memories, both real and imagined. With a great sense of nostalgia, the work examines a domestic sphere that was more than a place where cooking and cleaning occurred. This piece explores an environment filled with education and the possibilities of imagination.

left and below
Mixer, 2001
stainless steel, powdercoat
12 x 10 x 9"
Photo: Lee Fatherree





LONNA KELLER IOWA CITY, IOWA

My work is a celebration of the female form and sexuality, with pieces that enhance a variety of body types. Many pieces are meditative, a repetition of materials that does not furnish a focal point but invite touching and imply a second skin. These one-of-a-kind pieces are meant to confront the boundaries in both the common perceptions of sculpture as it relates to actual body adornment and the materials used to create them. I incorporate materials such as garbage bags, zip ties, and rubber cord into pieces that enhance the female form in ways that are carefree and playful. All relate to women's formalwear. Instead of drawing the viewer to a specific part of a woman's body, as would a bracelet or necklace, the form of the individual woman is central to the sculpture.

above
Spider, 2001
rubber, fine silver
25 x 15"
Photo: Michael Kreiser

left
Synthesis, 2000
sterling silver, fine silver, hematite
36 x 16"
Photo: Michael Kreiser

JENNIFER L. HOWARD KICINSKI

SEATTLE, WASHINGTON

These objects are part of an installation titled "Sense." Each piece exists between the hands and addresses a specific sense and sensation. By interacting with the body, each object alters one's perceptions of the world and focuses attention to the object and its function. I hope to take the wearer outside the realm of the ordinary, into a place where time is spent pondering one's senses and how one perceives the world.

Each work is accompanied by a book that acts as a manual and a small chemistry watch glass containing elements of the piece (lavender, honeycomb, small bells, and lenses). These documents and samples provide information about how the object functions and allow the viewer a glimpse of what can only be understood through interaction with the work.

right
Honey, 2001
sterling silver, fine silver, 18k gold, honeycomb
5 x 3 x 3"

below
Pomander, 2000
sterling silver, 18k gold, lavender
6 x 3 x 3"

AARON KRAMER SANTA MONICA, CALIFORNIA

I work primarily in recycled materials. Recycled street sweeper bristles are acquired from a company that rebristles used brooms for municipalities. First the bristles are straightened and cleaned by my assistants and I. We then weave them over armatures of wire that I have welded. In addition, we recover used coffee stirrers from the trash of Peet's coffee in Santa Monica, sort and clean them, then weave them. The forms we weave range from spheres to abstract vessels and forms. All the work hinges upon the armatures that I create alone. Sometimes the work takes on a found-object quality, where a junkyard find is added upon to create a basis form.

left
Odd Gourd, 2001
woven recycled street sweeper bristles, used beading
17 x 12"
Photo: Steve Greiner

below
Valve, 2000
steel wire, recycled street sweeper bristles, used steel
38 x 16"
Photo: Steve Greiner

SHANA KROIZ BALTIMORE, MARYLAND

In these boxes I have created a covenant between the brooch, the wearer, and the box.

The promise to protect and keep safe "the chosen brooch" creates a relationship with the wearer that requires attention and love—the same relationship I experience while creating these forms.

My process of creation is one of development, reduction, embellishment, and care. After the essential shapes are created, I minimize them to what I consider to be their purest elements. The carefully planned forms are first molded into copper. Then I begin what I consider to be the intuitive part of their creation.

Thus, they take on rich textures and colors that serve to inspire thoughts, memories, and common emotions such as innocence, loss, excitement, confidence, sensuality, danger, and joy. Each piece I develop depends on the box which contains it, for both safekeeping and an invitation to be worn.

above
Brooch with Box, 2001
silver, bronze, flock, copper, enamel
3 x 1 3/4 x 3/4" (brooch)
5 x 4 x 3 1/3" (box)
Photo: Edward J. Seidel

left
Box with Brooch, 2001
silver, flock, tin can, acetate
4 1/2 x 3 1/2 x 3" (box)
1 x 6 x 2/3" (brooch)
Photo: Edward J. Seidel

SEUNG-HEA LEE PROVIDENCE, RHODE ISLAND

My work is inspired by my interest in natural forms and colors, specifically during seasonal changes: for spring, when everything is blooming and feeling of color is light, to winter, when everything has gone through its color changes of bright and is now turning dark. Throughout this collection, I express each seasonal chapter by repeating the shape but changing the stone colors to represent the seasonal change.

above
Blossom, 2000
18k gold, pearl
length 15"
Photo: Mark Johnston

right
Seasons in Vases, 2000
sterling silver, 18k gold, semiprecious stones
1 x 3/4"
Photo: Mark Johnston

ALISON LUOMA GRANDVILLE, MISSISSIPPI

It is the body's natural tendency to reject matter that is unfamiliar. When something unusual enters, it may cause discomfort. Medicine may relieve this discomfort, but to truly understand the problem one may need to be closely examined, probed, prodded. This generally isn't a pleasant experience, but it is a rewarding one.

The mind works in a similar fashion. Unfamiliar situations can create a feeling of anxiety, distrust, or fear. This unease can be pacified with routine, with familiarity, and with recognition. However, to truly understand the source of the problem one may need to be closely examined, probed, prodded. This experience, though difficult and humbling, is also a rewarding one.

My work is about collection of matter and the inspection of it. Like the human body, my sculptures are receptacles as well as implements. They are a hybrid of the domestic and the foreign, a balance of comfort and discomfort.

I use common domestic objects as a formal source for my work. Things like appliances, baby toys, and feeding bottles are things that are experienced within the nurturing environment of the home during childhood. I reference these things because they are inherently comforting and attractive. Childhood is a time when the mind is most easily influenced and the first ideals are conceived. It is a time when a person can be contented with a plug in their mouth.

I also reference inspection devices: lenses, probes, needles, and swabs. They are cold, hard, and foreign to the body. The purpose of such devices is to discover dysfunction and collect information for examination. However, the insertion of such a tool can be excruciatingly uncomfortable. Most people are conditioned to feel anxious in their presence.

Through the process of internal examination, new matter becomes familiarized, uncommon situations become less uncomfortable, and most importantly, the body understands itself a little better. To "explore" means to travel into for the purpose of discovery. My instruments explore.

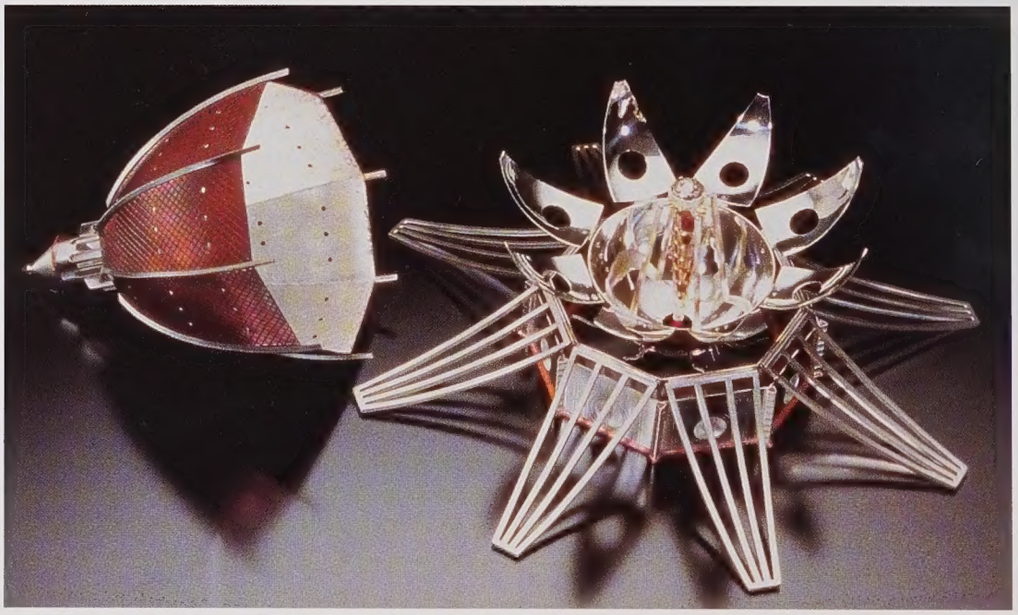
above right
Expiralator, 2001
ceramic, silver, rubber
6 x 3 x 3"
Photo: Anthony Stehlik

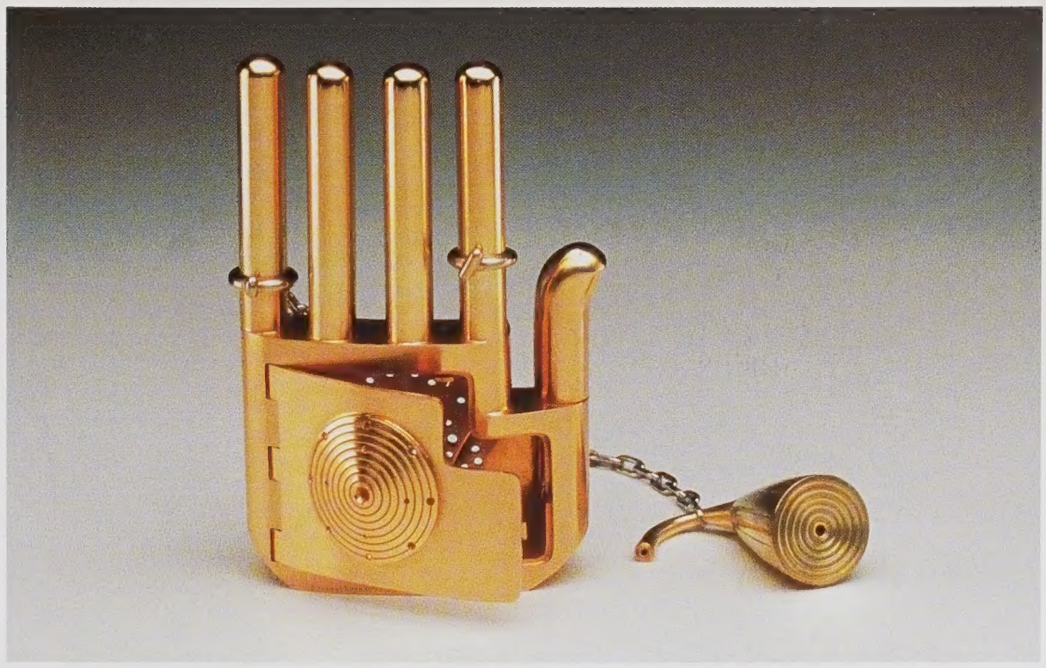
right
Phonoculator, 2001
ceramic, steel, silver, rubber
12 x 12 x 6"
Photo: Anthony Stehlik

FREDERICK J. MILLER
SEATTLE, WASHINGTON

As a lover of history, artifacts, and architecture, I chose to create a three-part series of sculptural objects loosely based on Dante's *Divine Comedy*. The first piece, titled *Purgatorio*, uses the Renaissance concept of rebirth to question how we, as humans, gather and filter information within today's high-tech society. The second piece, titled *Inferno*, expounds upon an idea created by Michelangelo within the Sistine Chapel, using a religious censer to convey a sense of fear, morbidity, and impending doom. The final piece, titled *Paradiso*, completes this succinct series through its use of complex mechanisms, personal symbols, and precise craftsmanship. In the end, the viewer can physically and mentally unlock each layer, gaining specific information pertaining to my dreams, desires, and personal ideologies.

left and below
Paradiso, 2000-01
sterling silver, copper, mokume-gane, carnelian
10 x 8 x 8" (closed)
10 x 16 x 16" (open)
Photo: Doug Yaple





THOMAS MUIR PERRYSBERG, OHIO

My functional works stem from venerable metalsmithing traditions, establishing a link to long traditions of household use and ornamentation. Exploration within various formats and the simultaneous integration of aesthetics, utility, engineering, technique, and history provide depth and comprehensiveness of forms and ideas. These works simultaneously refer to the manmade world and nature. In *Changing Hand*, the hand, symbolizing human craft, mediates between natural materials (leaves, water), mechanisms (integral hinges, release catches) and cultural ceremony (tea-drinking). The concurrent integration and counterplotting of essential components alludes to a more organic, symbiotic relationship between nature and technology.

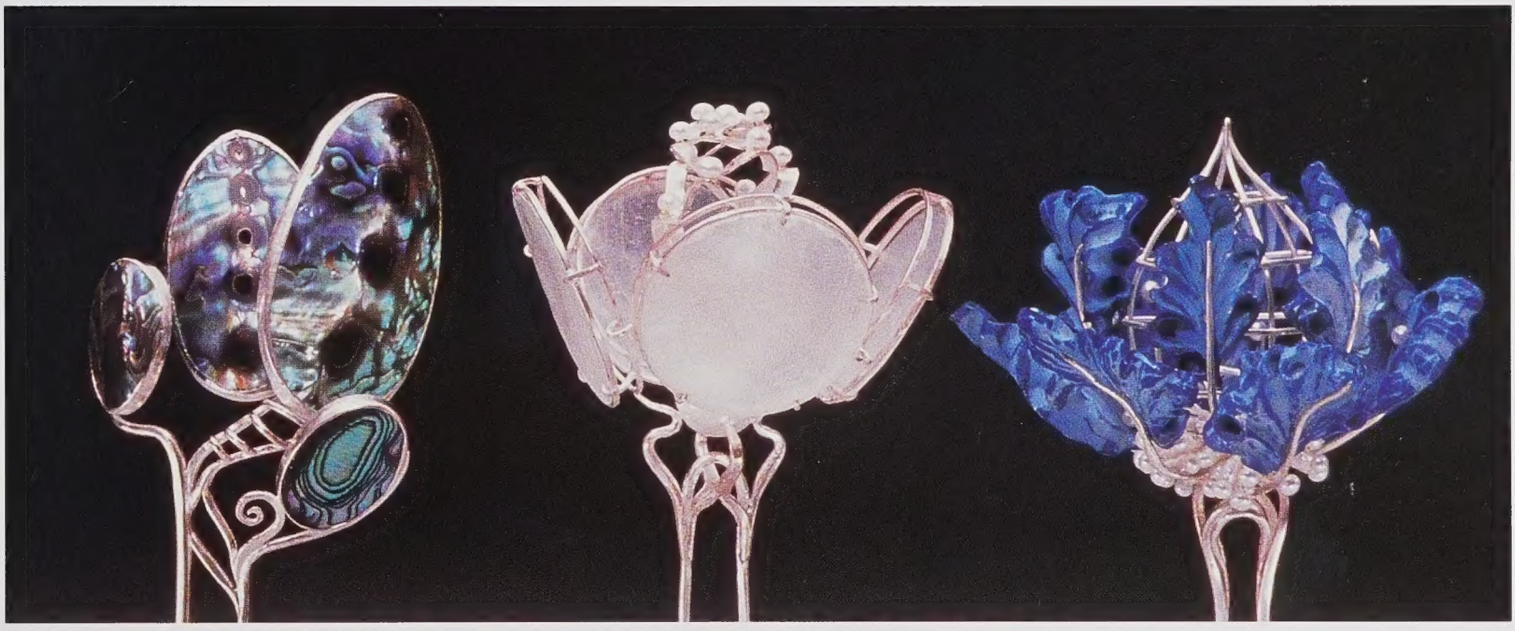
left and above
Changing Hand, 2001
18k yellow and white gold
$2\,5/8 \times 1\,3/4 \times 3/4$"
Photo: Tim Thayer

MARIA PHILLIPS SEATTLE, WASHINGTON

My obsession with time and the aging process has been a recurring theme in my work for the past decade. This preoccupation has fueled my interest in nontraditional processes and materials in order to further examine the relationship between the natural and the manmade. I incorporate non-precious metals with natural and found objects as well as elements based on industrial and anatomical forms. Manipulation and subversion of these materials results in forms saturated with tension. Repetition produces mass, an outcome that can be both seductive and chaotic. Fabrication and electroforming permit the cultivation of new forms, while various surface enhancements influence the concepts of the work. Continual investigation of new processes and mediums are what compel, stimulate, and challenge my creative process.

left
Silly Rabbit, 2001
steel, enamel
28 x 4 x 1" (neckpiece)
Photo: Doug Yaple

below
Sink, 2000
plaster, steel, enamel
$2\,1/2 \times 2 \times 1/2$"
Photo: Doug Yaple



AMIE PLANTE PAWTUCKET, RHODE ISLAND

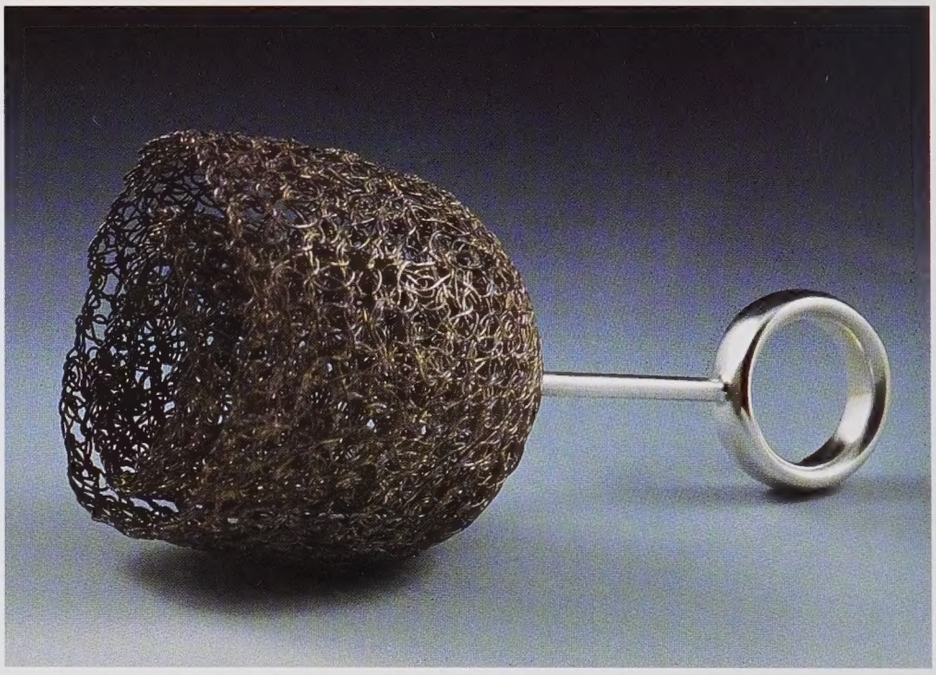
I see my jewelry pieces as sculptural objects for the body that reflect a reverence for nature, using curvaceous, voluptuous, and powerful forms, seductive surfaces, and bold colors. It is an aspiration of mine to create work that makes the beholder gasp, to make objects from which beauty, light, and sensuality emanate. My pieces are intended to be elegant, formal, and regal, yet also festive and fantastic, incorporating movement, sound, and sparkle. I strive to achieve an elegance in transitions, combining a variety of materials like enamel, stones, shell, bone, glass, and metal together into smooth, uninterrupted forms. I search for greater complexity and dimensionality with each new piece, so it may be experienced in the round, revealing surprises from every angle.

top
Winter Garden, 2001
sterling silver, abalone, pearls, moonstones, glass, Swarovski stones, enamel
2 x 1 1/2 x 1 1/2" each

above
Winter Garden, 2001
sterling silver, carved and dyed bone, abalone, pearls, shell
3 1/2 x 3 1/2" each

MARIE PLATTEAU SAN DIEGO, CALIFORNIA

My work represents ornaments of unusual proportions that shed a new light on the body. They announce themselves with a certain self-confidence, commenting on the sensuality of the skin and its movements without going into the individuality of the wearer's physique. My goal is to produce designs that are innocent and attractive, but also are ambiguous and cause tension. I work with fluid organic geometries to reinforce the links between open or closed forms, creating internal spaces. With those forms I hope to invite the viewer to touch and to wear them.



above
Disposable Rings, 2001
silver, latex
2 x 2 x 1 1/4" (left)
1 1/2 x 3 1/2 x 3/4" (right)
Photo: Jeffrey Clancy

right
Untitled, 2001
silver
4 x 1 3/4 x 1 3/4"
Photo: Jeffrey Clancy

MARY PRESTON RHINECLIFF, NEW YORK

My current work conglomerates forms, materials, and surfaces in which I seek to evoke the past in present-day jeweled ornaments. Historical forms are re-imagined and reinterpreted. The intended effect is to create unique, multilayered works that challenge the viewer's understanding of beauty.

It is my hope that when worn, these works will provoke delight in their various forms, as well as in the inherent warmth and sensuousness of their materials. To me, the characteristics of each piece create a harmony of contradictions: apparent fragility, alluring power, tenuous beauty, and bold radiance—each work a chimera allowing the beholder their own interpretation.

above right
Harlequin, 2000
18k gold, silver
2 x 2 x $^{1}/_{2}$"
Photo: Ralph Gardiner

right
Chimera #2, 2001
silver, seed pearls, 18k gold, mica
4 $^{1}/_{16}$ x $^{1}/_{2}$ x $^{1}/_{2}$"
Photo: Ralph Gardiner

LINDSAY K. RAIS MILFORD, PENNSYLVANIA

I consider myself a contemporary basketmaker who works in wire. The techniques that I use stem largely from my background in fiber arts, rather than metalsmithing.

My interests lie in the relationship between the mundane and the extraordinary. It is about the basic, yet phenomenal dialogue between technique, time, and materials. I use the repetitive looping of a basketry technique known as knotless netting to create most of my work. The labor-intensive manner in which these baskets are constructed gives new life and a sense of value to otherwise discarded materials. The finished pieces are both elegant and curious.

above
Basket with Holes, 2001
netted wire
diam. 5"
Photo: D. James Dee

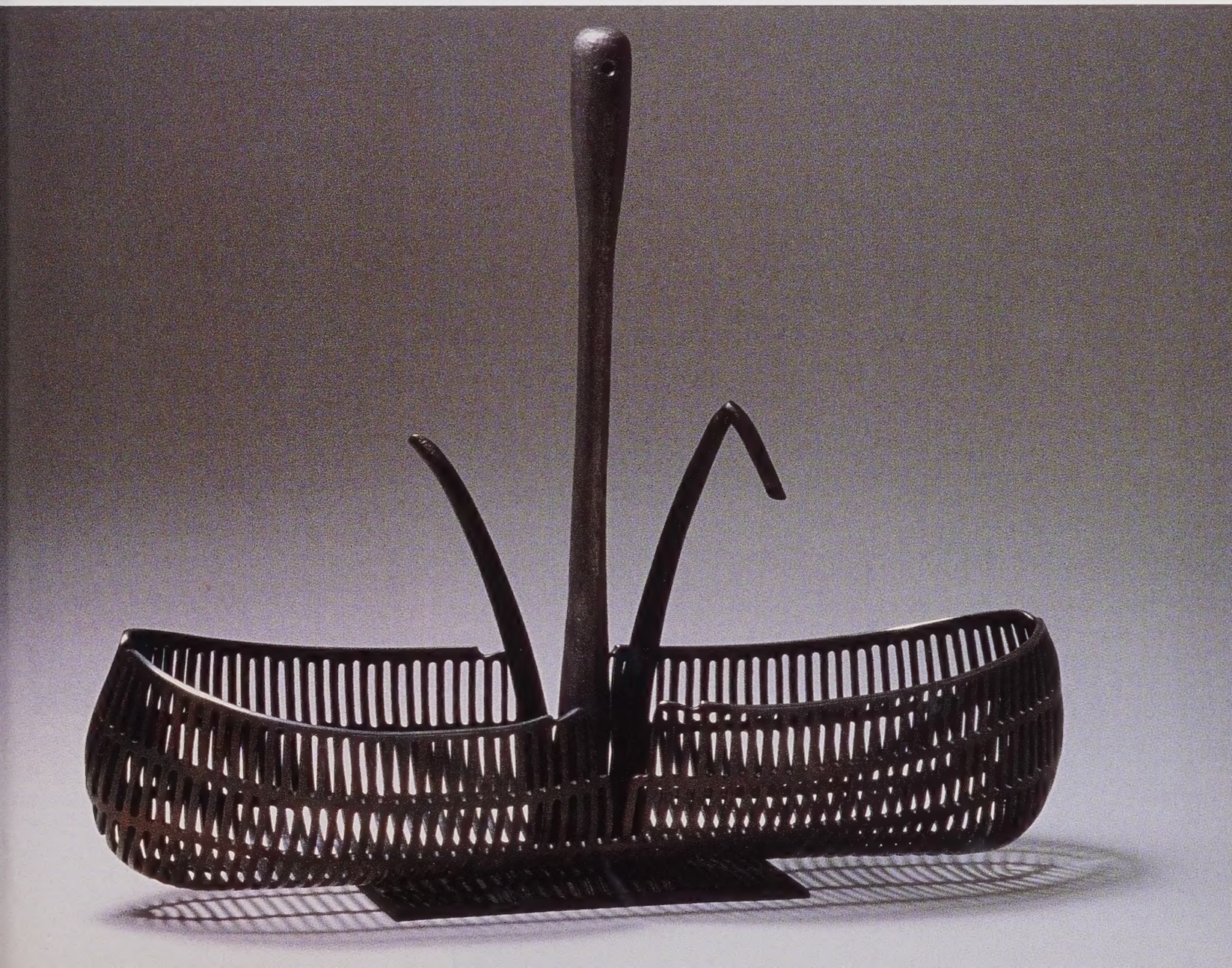
left
Stacked Basket (detail, from cover), 2001
pistachio shells, fine silver wire, glass beads
10 x 8 x 6"
Photo: D. James Dee

JOHN RAIS MILFORD, PENNSYLVANIA

I make work that celebrates itself. From the contained energy where line bursts into plane, I hammer out stylized symbols of diffused thoughts. I often select pieces of imagery from tools and utensils to reconstruct meaning based on the way in which material is manipulated. By this I attempt to bring forth a curious tactile quality, vaguely reminiscent of a hand-held function. As a metal artist I cannot resist responding to the overwhelming abundance of metal imagery found in scrap heaps, like factory fossils. Together, my hand and mind sift through the memories of piles and sentimental keepings to forge out a composition. In a sense, I am making the objects that I wish I could find.

right
Satelite Basket, 2001
forged steel, patina
14 x 12 x 12"
Photo: D. James Dee

below
Basket No. 1, 2000
forged steel, titanium, patina, paint
18 x 23 x 7"
Photo: D. James Dee



CHRIS RAMSAY STILLWATER, OKLAHOMA

I begin with objects that I have collected or found while on walks. The materials are both manmade and natural and are often aged or eroded in some way—evidencing change. I fabricate structures that have a form relative to the theme of the piece to insert these objects, or I sometimes literally work into larger objects that I find, such as globes and larger stones.

I strongly believe that it is important for our generation to continue the pursuit of preserving natural areas of the world from impending development and potential destruction. *As You Save So You Prosper* speaks to that concern of preservation and honors and celebrates ten national parks that continue that mission. The three metal globes that compose *Moment to Moment* also deals with preservation and the preciousness of the current moment, as evidenced by the dramatic changes that have occurred prior to this moment and will happen in the future.

above
Moment to Moment, (detail) 2000-01
copper, brass, photograph, lens
12 x 9"

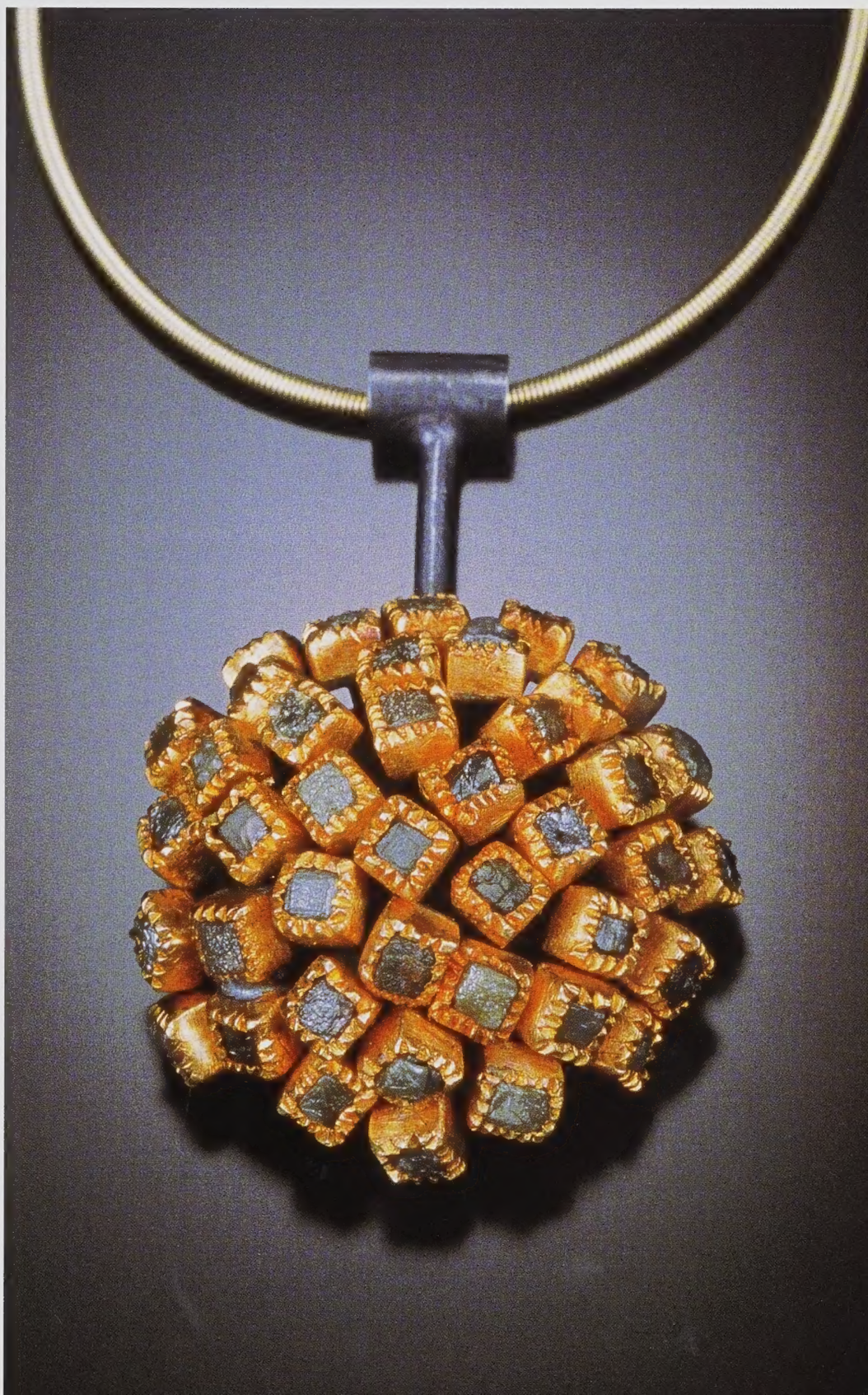
right
Endangered, (detail) 2001
1950s globe, postage stamps, illustrations, resin, bronze, steel, found objects
15 x 12 x 11"

TODD REED BOULDER, COLORADO

"Precious jewelry" are a strong couple of words when used together. Really, it is not simply the presence of gold, silver, and platinum commingling with the likes of diamond, ruby, and sapphire that makes precious jewelry precious. I have been making jewelry objects using only high-carat gold, sterling silver, and diamonds. These pieces are quite large and use gross amounts of raw diamond and gold; the repetitious use of the cube is the main design element. The diamonds are warm and sensitive; they like touch and stimulation. I think that you can sense this when looking at the pieces. I have been motivated by a nagging urge to question the impotence of value and preciousness in society. So here is my submission in the category of "Precious Jewelry."

above
Untitled, 2001
sterling silver, 18k gold, 22k gold, uncut diamonds
7 x 1 1/2 x 1/4"
Photo: Azad

right
Untitled, 2001
sterling silver, 18k gold, 22k gold, uncut diamonds
1 x 1 x 3/4"
Photo: Azad



PHILLIP RIZZI SEATTLE, WASHINGTON

I have a slowed pulse, thin skin, and wrinkles deep where doubts command them; growing weary from a search for those moments that have defined me. I am kept in cut, burned, and frostbitten skin occupied with uncoordinated memories and unexamined inclinations, while my hands keep busy turning materials into objects. It's a matter of transferring the instant (or effect) of an event into something that has mass, and hoping that its use will shift the burden of maturation to the scabs that follow.

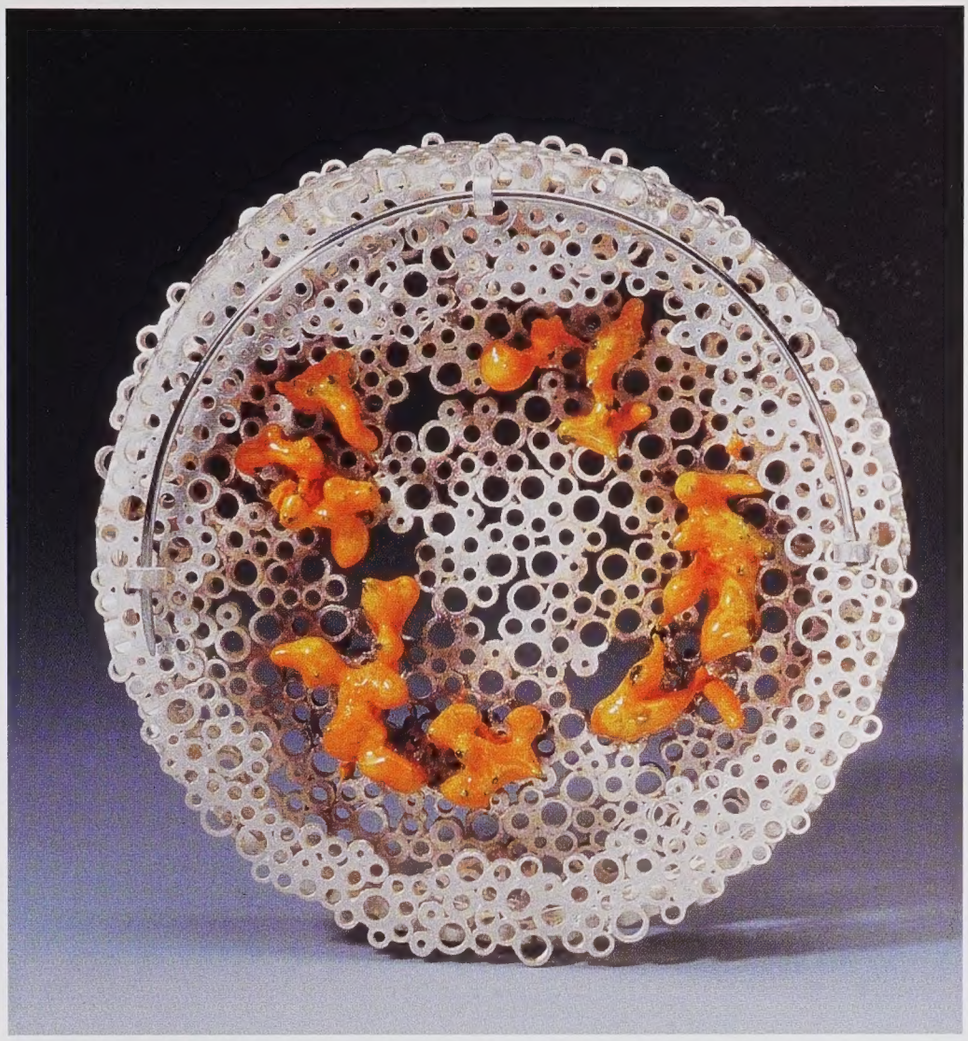
above
Cold Torque, 2000
aluminum, sterling silver, stainless steel, plastic, LED's, refrigerant gel
7 x 9 x 2"
Photo: Doug Yaple

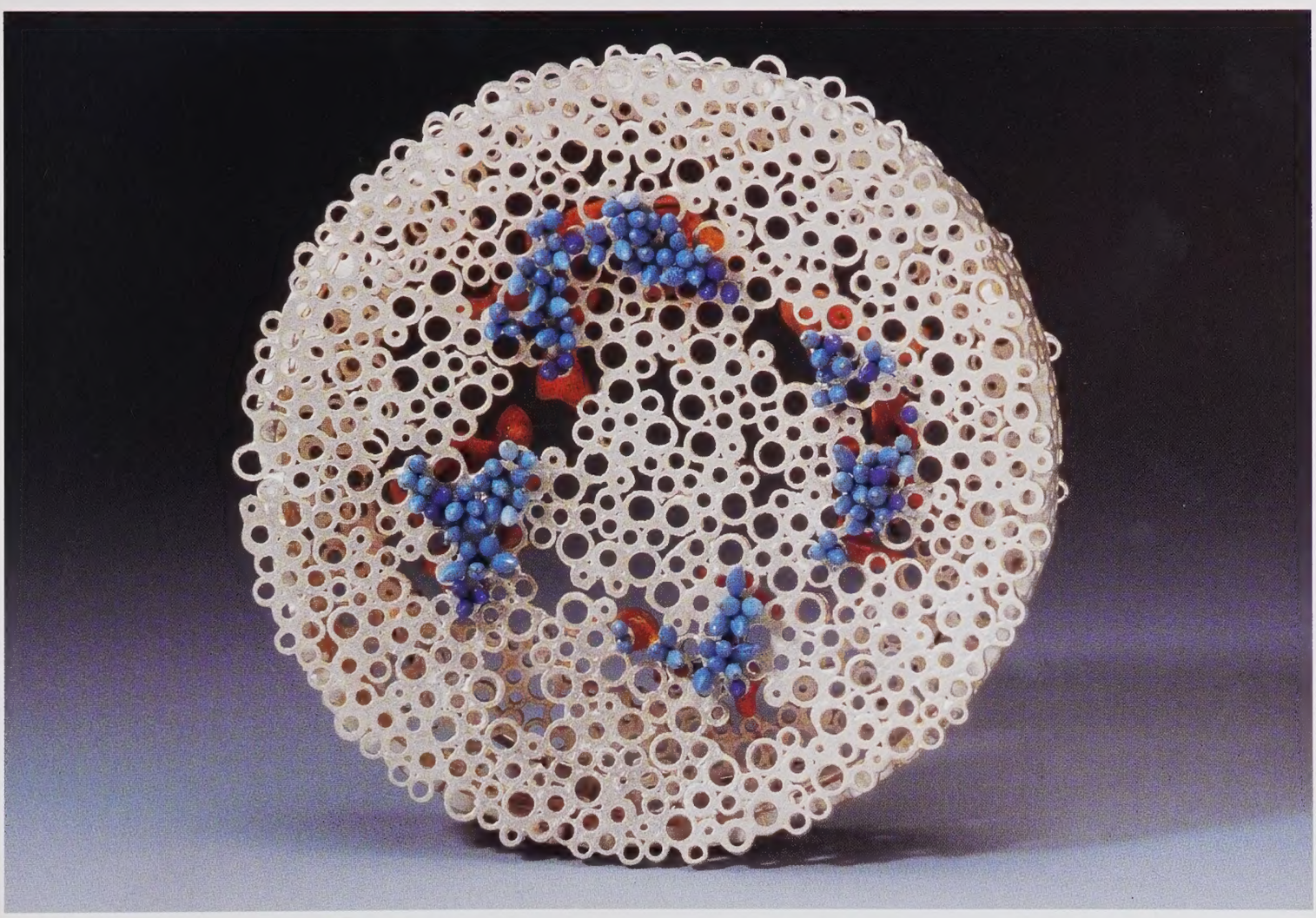
left
Squeeze, 2001
sterling silver, stainless steel, found objects
8 x 12 x 4"
Photo: Doug Yaple

TRACY STEEPY EUGENE, OREGON

My current body of work is a formal investigation of jewelry. It is my intention to subvert, either through process or materials, the conventional notions of traditional jewelry. I hope to raise questions about the value of materials, craftsmanship, the roles of the jewel, and the standard of what is regarded as being precious. I try to produce an aesthetic tension in the work by juxtaposing qualities such as color, scale, material, and format. Ultimately, I hope to create work that redefines how jewelry is perceived, that is both contemporary and innovative.

right and below
Untitled, 2000
silver, enamel, steel
$2\,1/4 \times 2\,1/4 \times 1/2$"
Photo: Bob Barrett



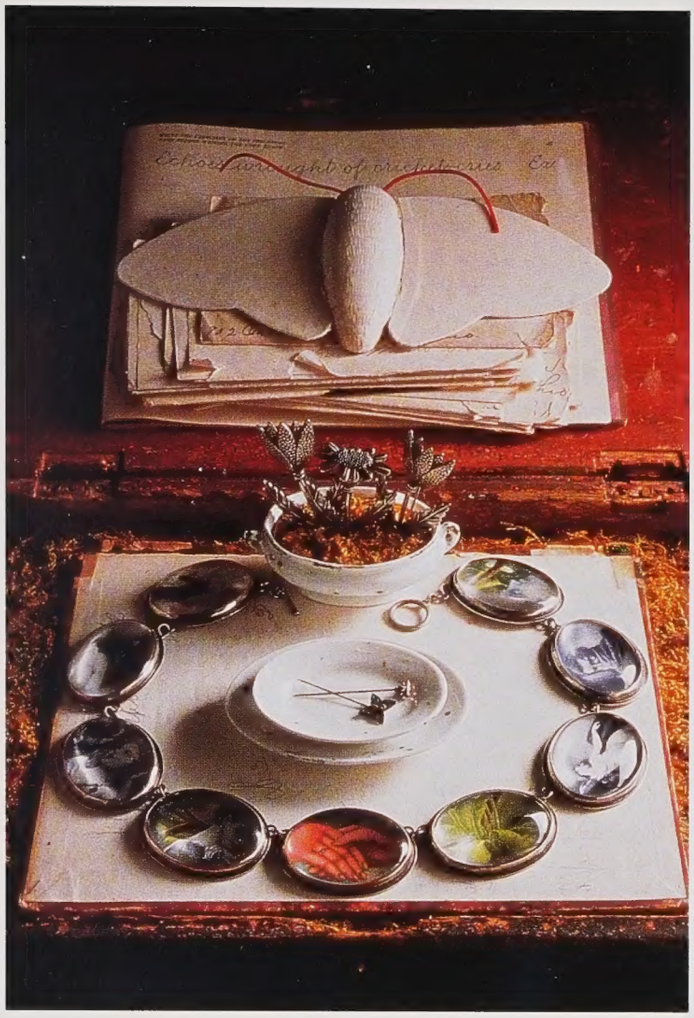


HYE-YOUNG SUH CHAMPAIGN, ILLINOIS

I have been developing and creating objects made of nontraditional materials, such as epoxy resin and adhesive. The focus of these nontraditional materials is the interaction of alternative materials and metal. At this point, there are several questions. What is precious? Why should precious jewelry contain stones and why should this be a form of value in the work? I have decided to abandon all traditional forms of preciousness. I believe that plastics are more valuable and intimate to the wearer. This is due to the prominent use of this material in our society and the dependence upon this precious material in our daily lives. My incorporation of plastics with jewelry has created a elevated sense of preciousness by interacting with the wearer in an unprecedented manner. This interaction is triggered through the use of color. Plastics allow me to introduce a form of color that even the most precious of stones cannot duplicate. Through the viewer's interaction with my work, I would hope that a new awareness and appreciation for plastics and the importance that it plays in our lives would be contrasted with the importance of jewelry and the intimate role that jewelry has with the wearer. I would also hope that my work would have changed the viewer's opinion of plastic, from an inexpensive "throwaway" object to that of a desirable and seductive object.

left
Untitled, 2001
electroformed copper, adhesive, liver of sulphur, paint
$9\,1/2 \times 3 \times 10"$

below
Untitled, 2001
electroformed copper, adhesive, liver of sulphur, paint
$14 \times 6\,1/2 \times 6$



ROBERTA WILLIAMSON BERA, OHIO

As a little girl, I played in the garden every moment I could. My one-inch dolls with diapers molded right on their rubber bodies inhabited moss and twig homes. Beetles, ants, and butterflies all participated in stories that were so vivid in my mind. My physical being melted away as the stories unfolded.

As a mature artist, stories continue to grow as images and words are created in silence. My focus is so direct that I am totally unaware of myself.

This fall, for SOFA, I decided to wear my long hair down. I realized that I had not noticed my hair had grown 12 inches since I last remembered it.

I love that I hadn't paid attention, for I was still that little girl in the garden.

above
For My Love, 2000
sterling silver, crystal, paper (necklace)
wood, moss, paper, ceramic, sterling silver, cardboard, papier maché (installation)
17" high (necklace)
22 x 18 x 18" (installation)
Photo: Allen Kradlak

right
Spring Played All Around Her, 2001
wood, gold, antique print, fabric (installation)
2 1/4 x 2 x 1/2"
Photo: James Beards

HSI-HSIA YANG TAIPEI, TAIWAN

When I listen to my mind, at the same time, I listen to my body.

I become who I am through the argument and compromise, between my mind and my body.

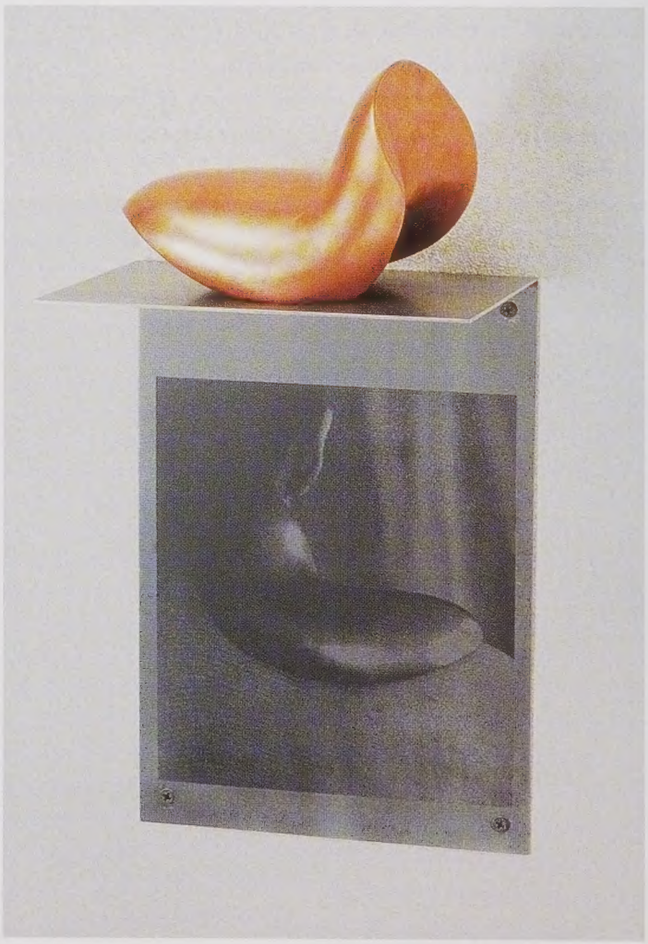
Ear Chamber: Our body is like a vessel, loaded with ideology and consciousness. The ideology and consciousness pass in and out, collect and release through the exit. There is an ear on the exit of the vessel, suggesting the body is opening to her hearing, to listening to the outside world and herself.

Untitled is constructed from three parts: torso, hand, and leg. The body parts have changed their form and position; it seems like they have their own consciousness.

The "Attachment" series talks about the dependence that I was looking for, which became my obstruction.

left
Untitled, 2000
copper, patina
$19\,^{7}/_{8} \times 9 \times 5\,^{1}/_{2}$"
Photo: Kun-Lung Tsai

below
Attachment I, 2001
copper, iron, print
$16\,^{1}/_{2} \times 8\,^{1}/_{2} \times 6\,^{3}/_{4}$"
Photo: Kun-Lung Tsai



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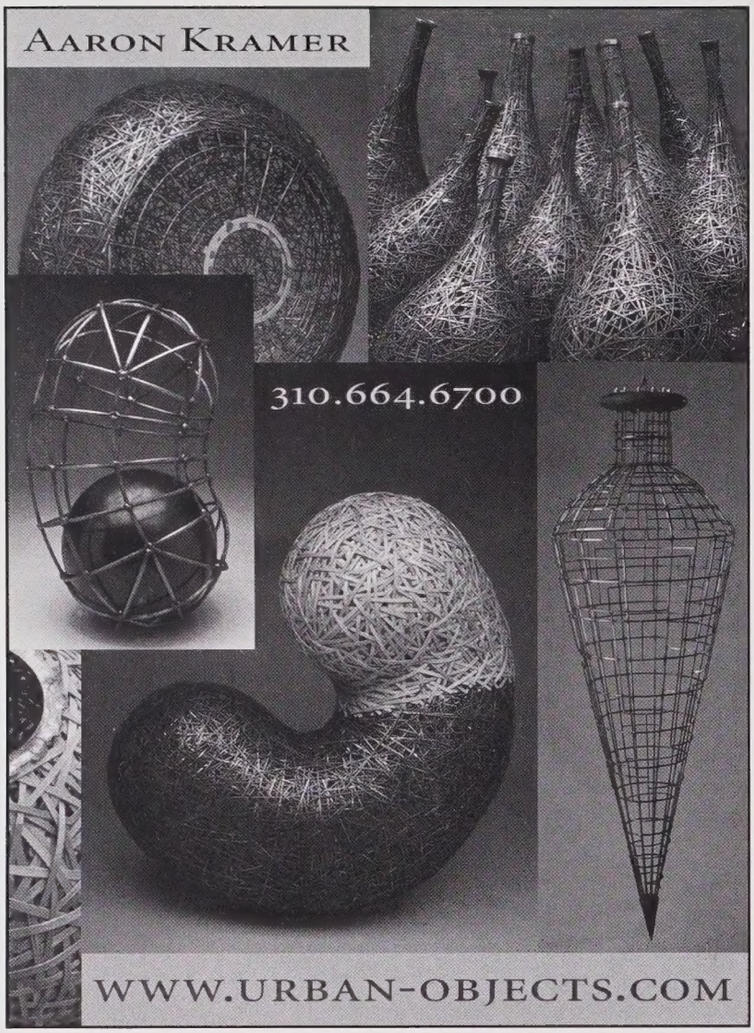

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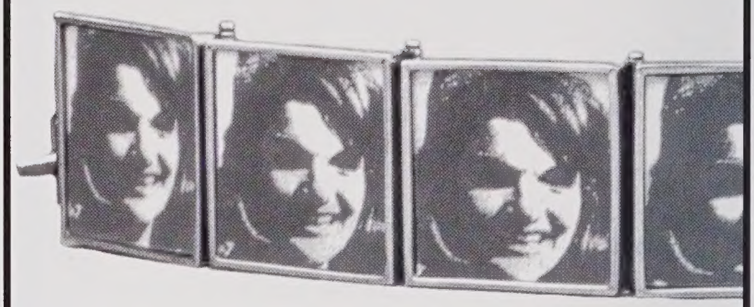

JACKIE O BRACELET

© ROY; Fabricated + hinged silver, oxidized brass, art historial imagery; 1 x 7 1/2 x 1/4";
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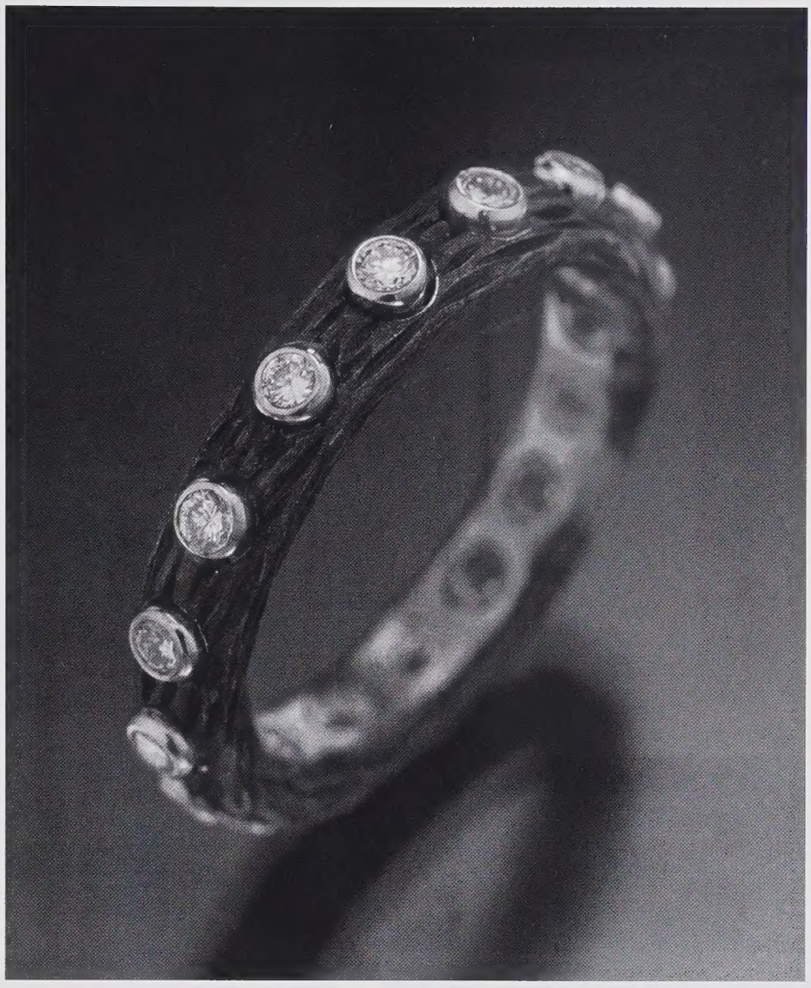
organics — naturally inspired forms



Pebble Bold Ring – Blackened Steel, White Gold and .50 ct tw White Diamonds

Photo: Hap Sakwa

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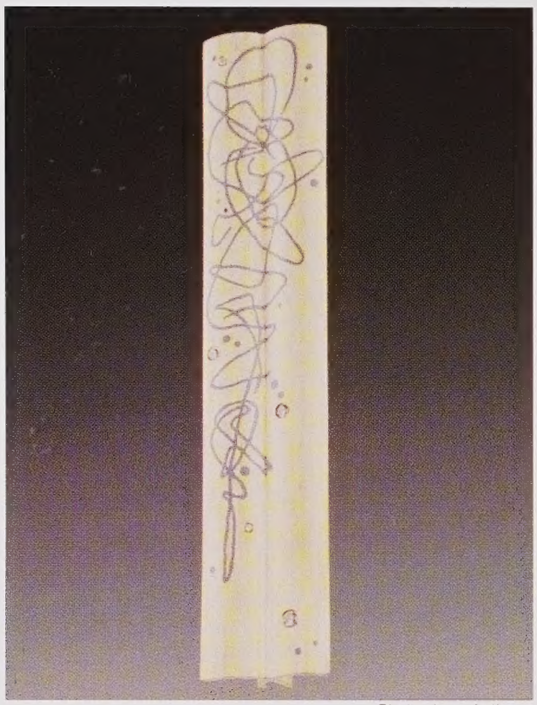

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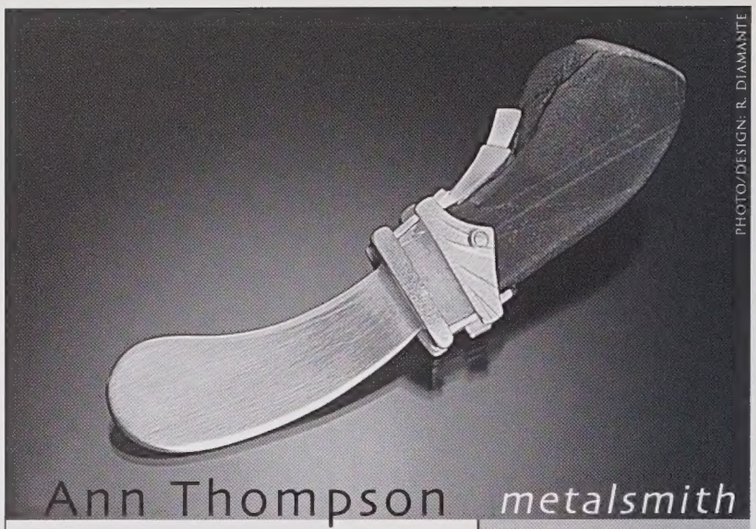

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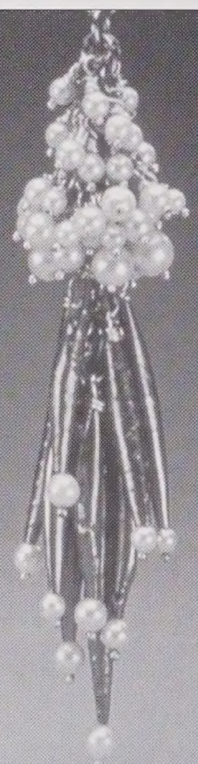

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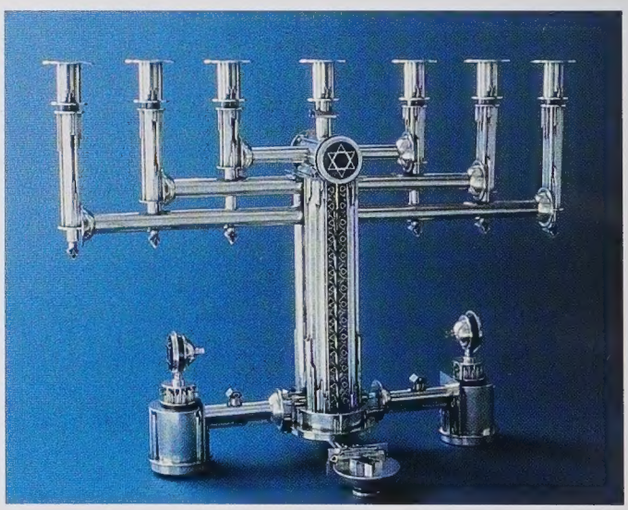

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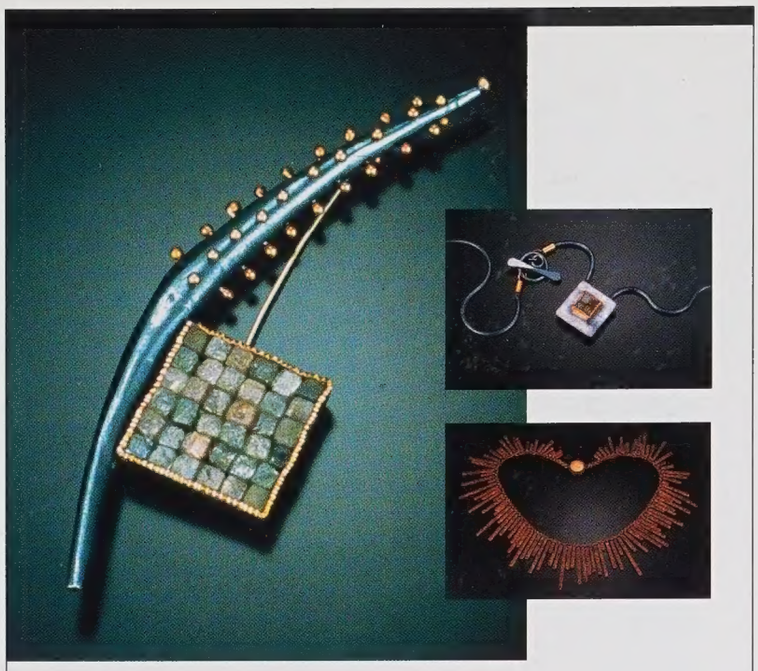

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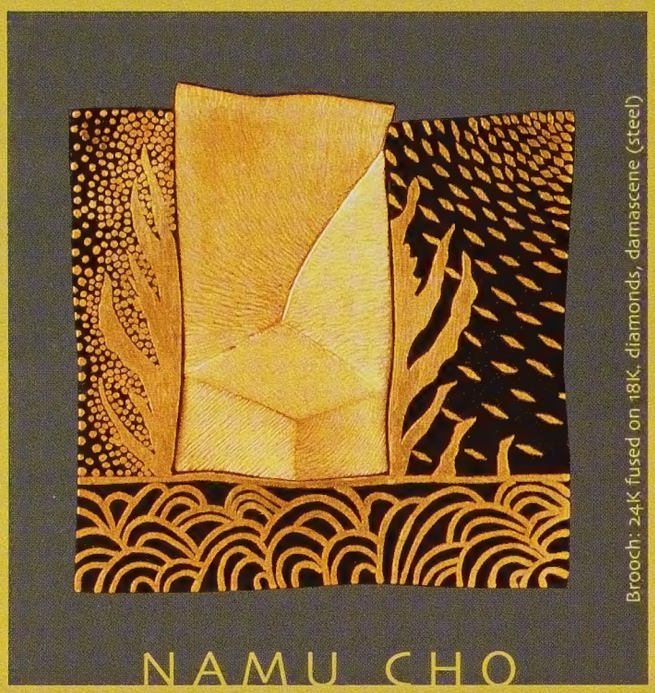

Brooch: 24K fused on 18K. diamonds, damascene (steel)

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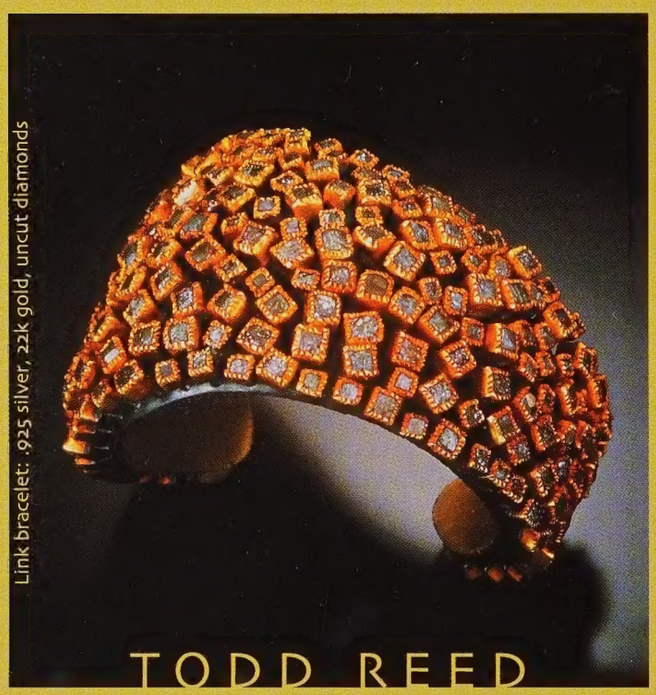

Link bracelet: .925 silver, 22k gold, uncut diamonds

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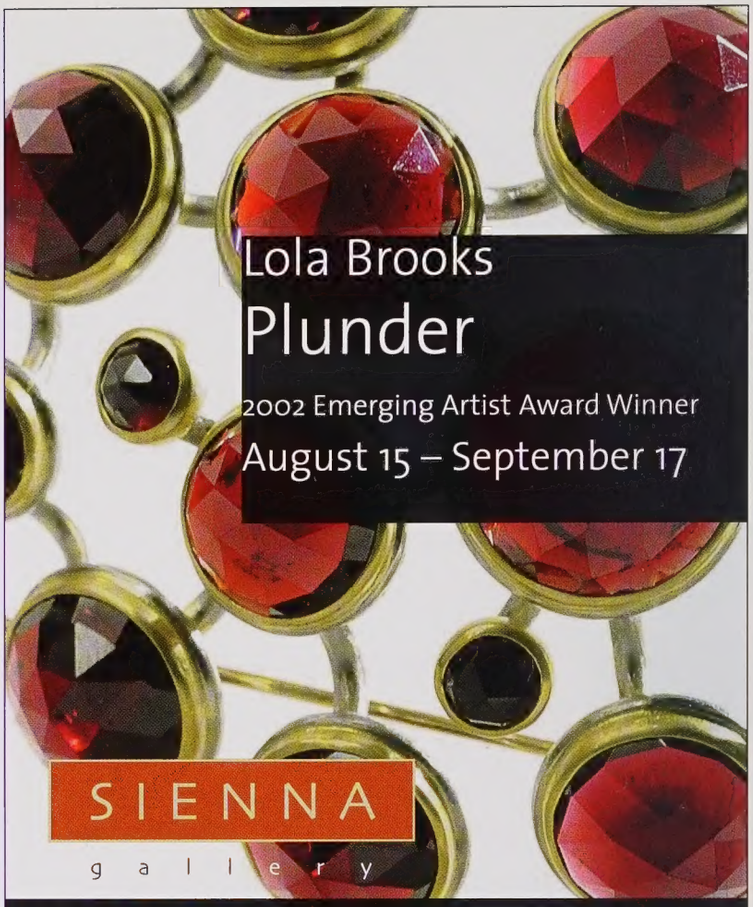

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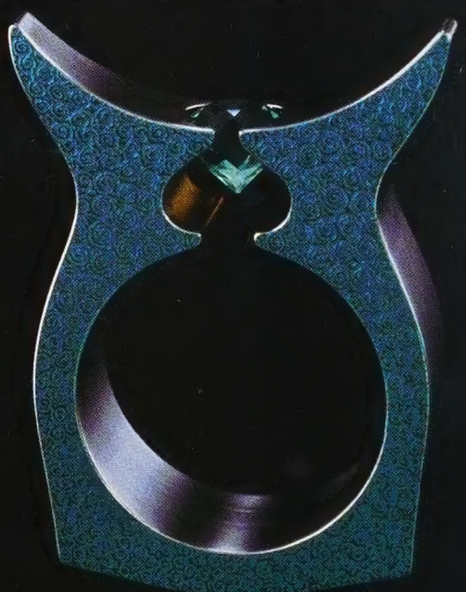

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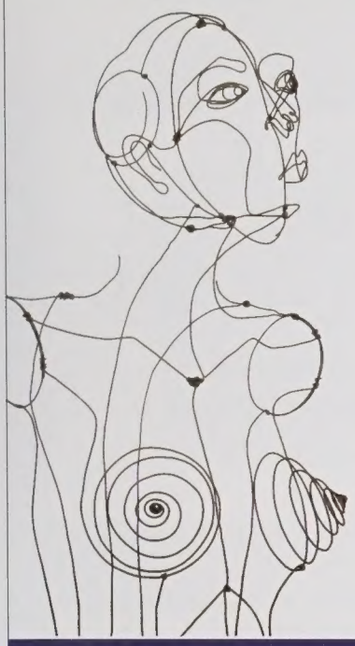

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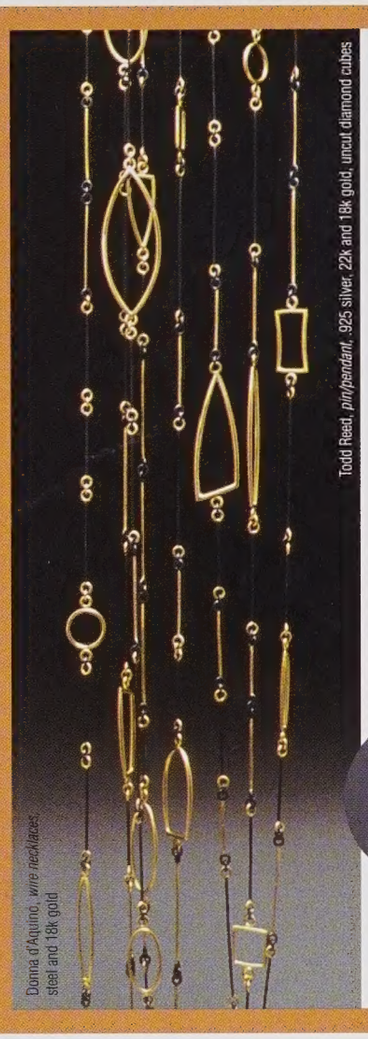

Todd Reed, *pin/pendant*, 925 silver, 22k and 18k gold, uncut diamond cubes

Donna d'Aquino, *wire necklaces*; steel and 18k gold

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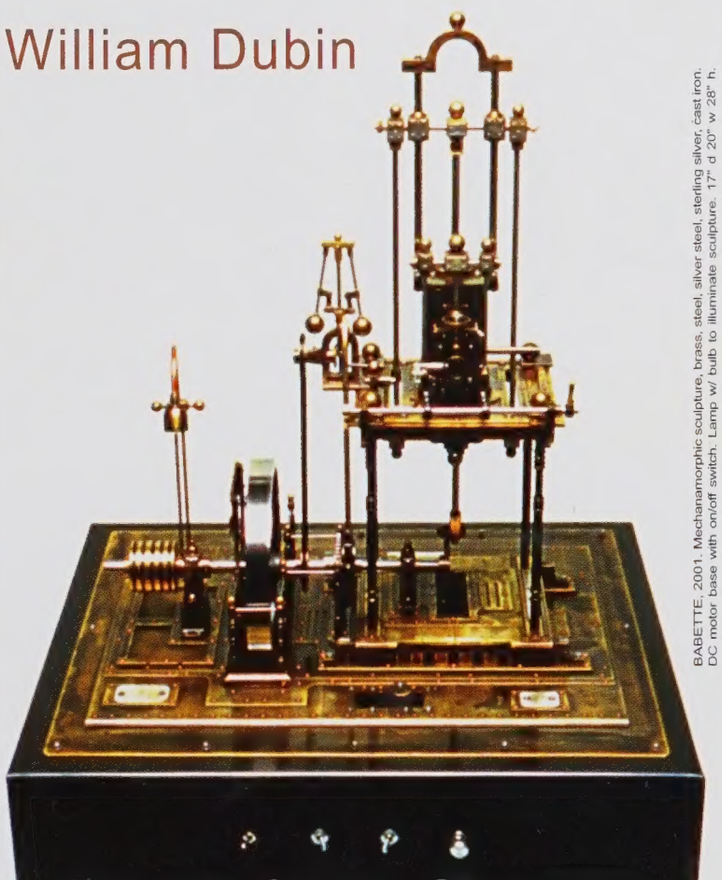

BABETTE, 2001. Mechanamorphic sculpture, brass, steel, silver steel, sterling silver, cast iron, DC motor base with on/off switch. Lamp w/ bulb to illuminate sculpture. 17" d 20" w 28" h.

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Garnet Cluster Brooch by Lola Brooks
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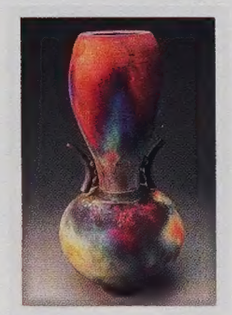

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CLOCKWISE FROM TOP LEFT: Bruce Johnson, Randy G. Cook, Louise Blumberg, Judith Neugebauer

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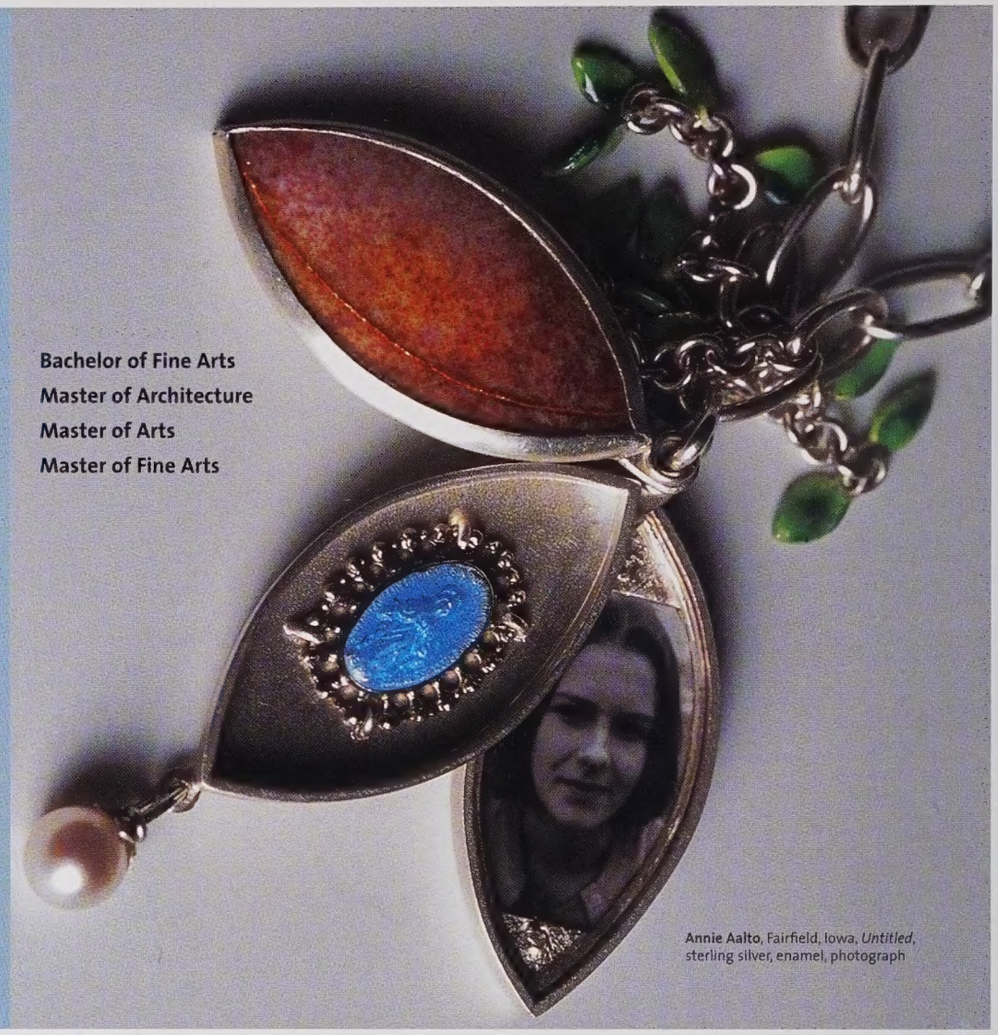

Annie Aalto, Fairfield, Iowa, *Untitled*, sterling silver, enamel, photograph

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Denise Smitherman, "Urn," Sterling Silver, Mahogany, Milk Paint, Pearls, Dirt, 2001, 8" x 6" x 6", (first year metals student)
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Myra Mimlitsch-Gray
Cup with Oval, 1998
sterling silver
5 x 4 x 3"
Photo: Robert Storm

Biba Schutz
Ceremonial Pendant, 1998
copper, sterling, fine silver
4 3/4 x 1 1/4 x 1 1/2"
Photo: Ron Boszko

(Fall 2001 *Metalsmith*)
cover: Reiko Ishiyama
Bracelet, 2000
Photo: Ralph Gabriner

Helen Shirk
Sustaining Sprit XXVII, 2000
copper, patina, colored pencils
6 x 23 x 23"

Whitney Boin
Post Engagement Ring, 1996
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platinum, 18k
Photo: Todd Flashner

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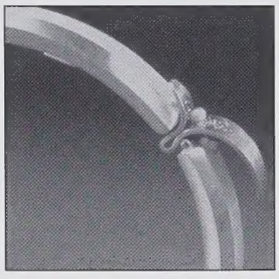

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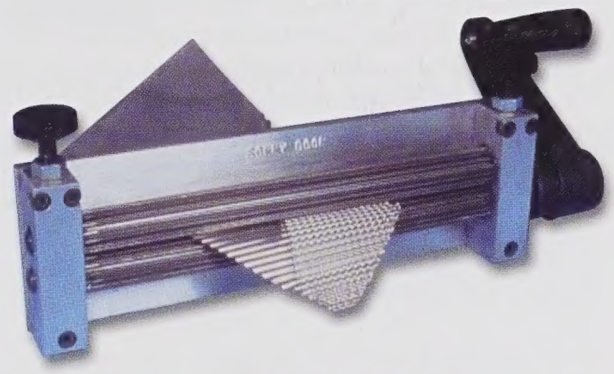

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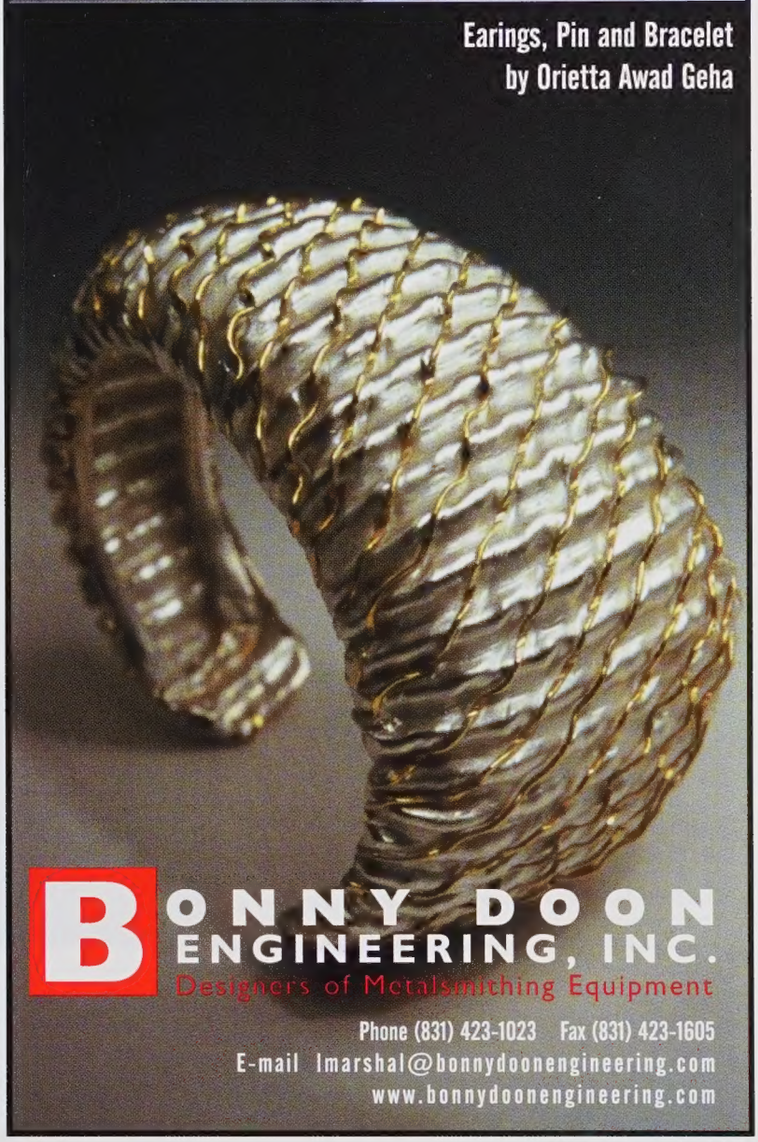

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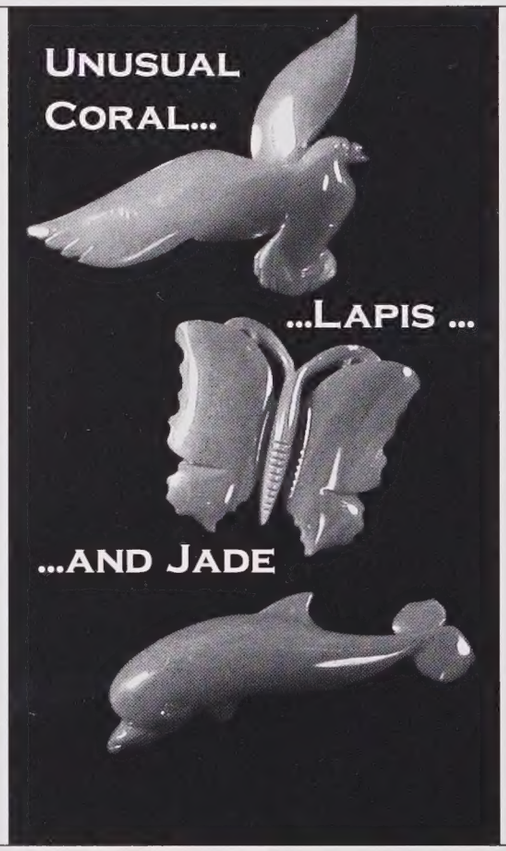

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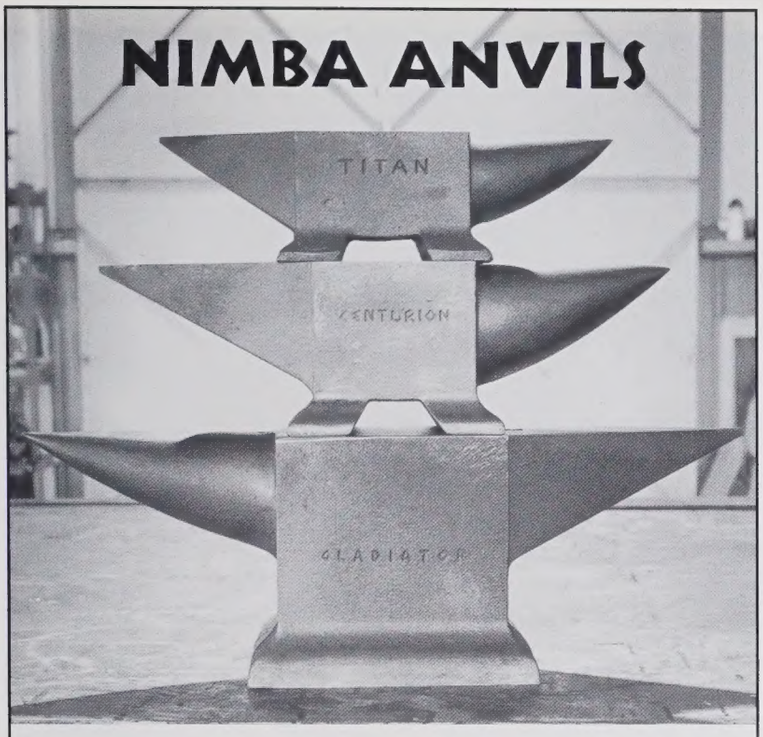

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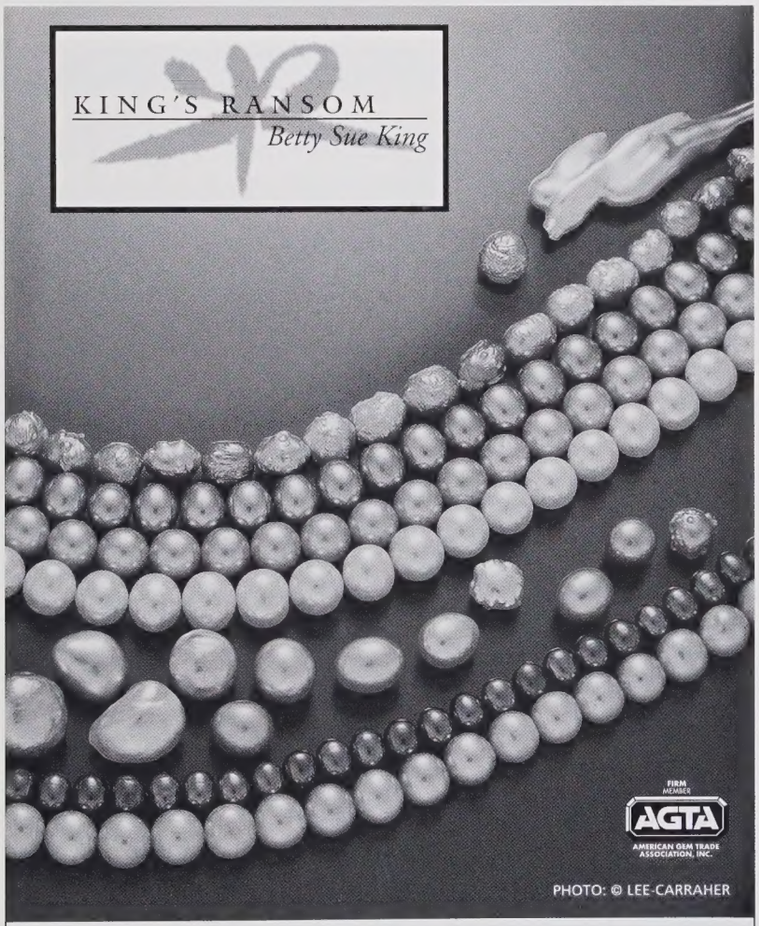

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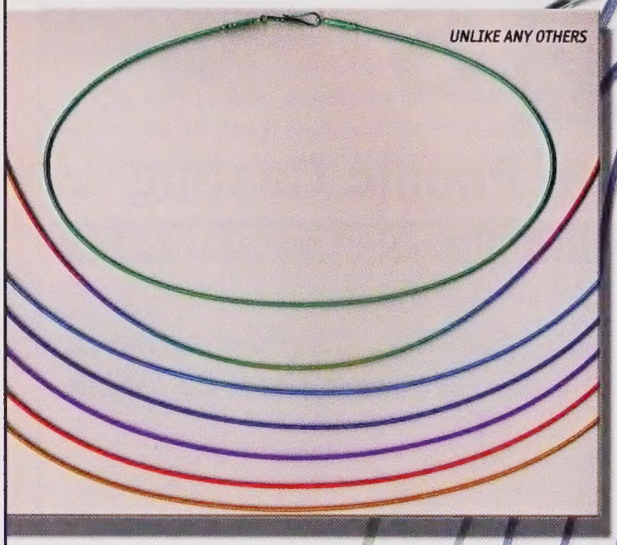

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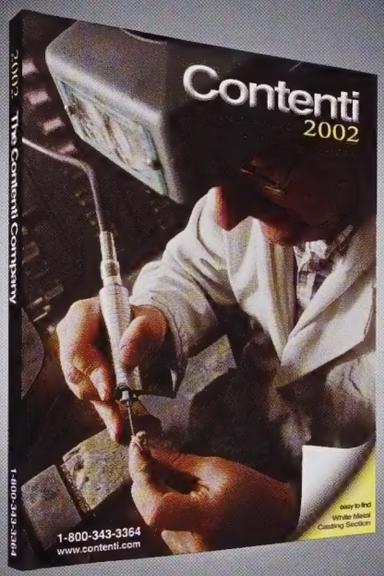

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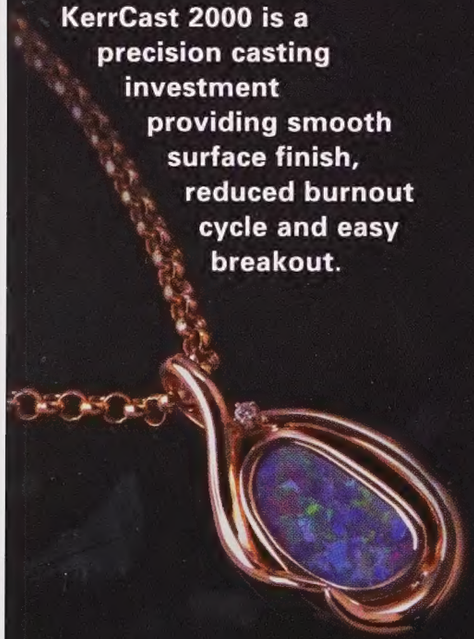

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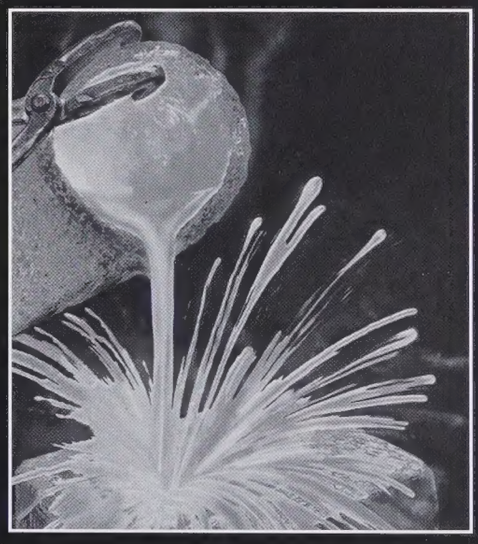

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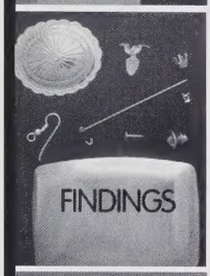

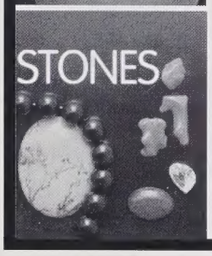

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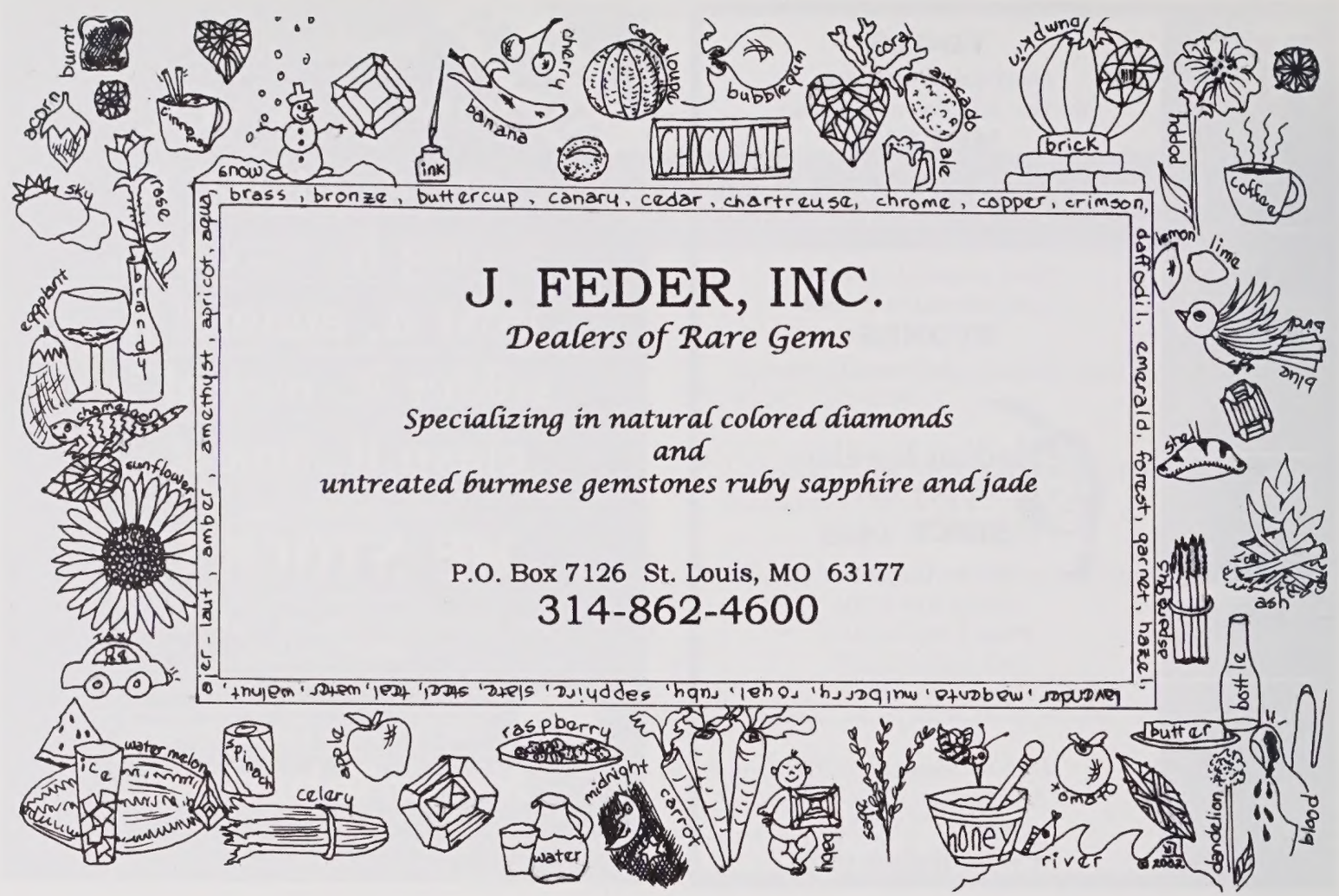
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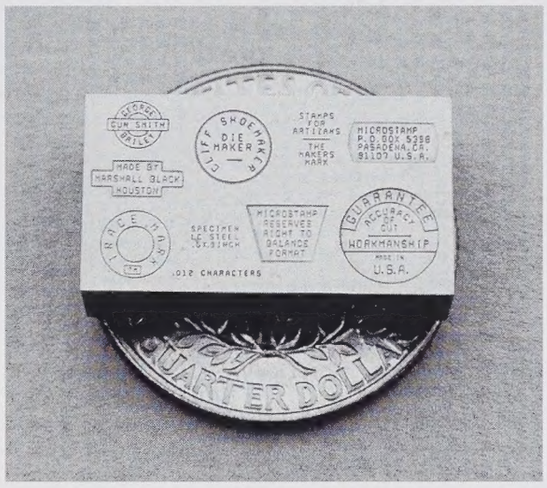

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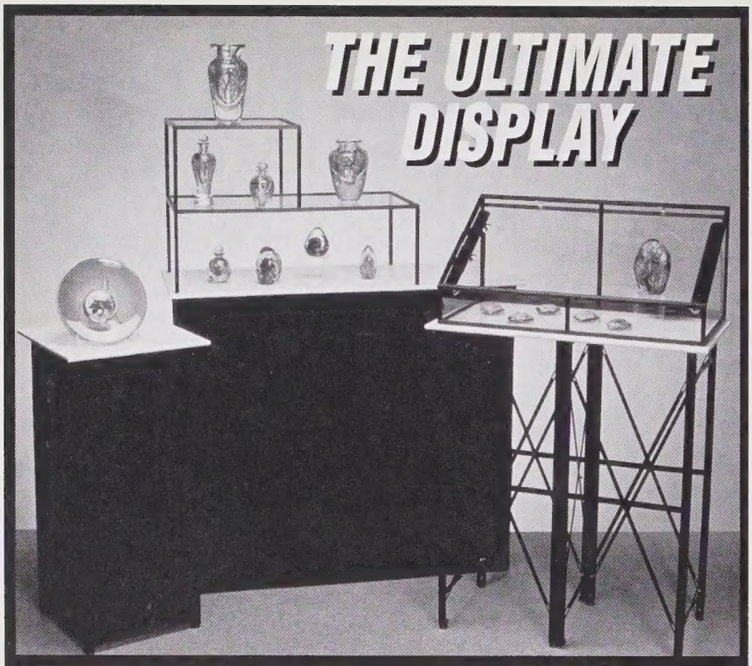

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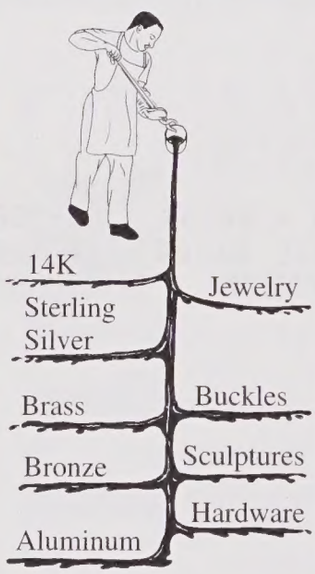

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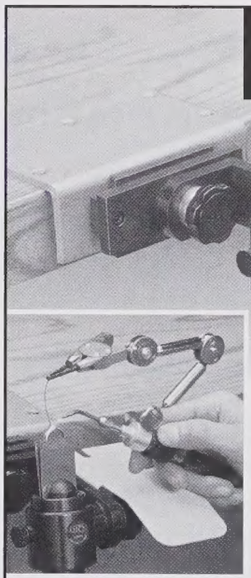

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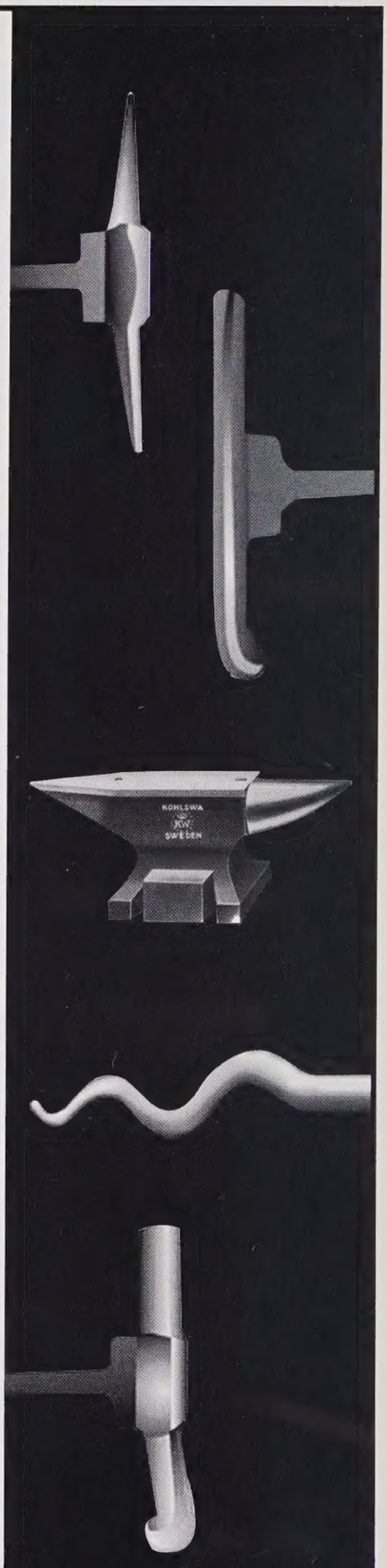

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Detail *Locking top door with integral bur tray, two concealed security drawers, raised lip around bench top, two inch thick butcher block top.*

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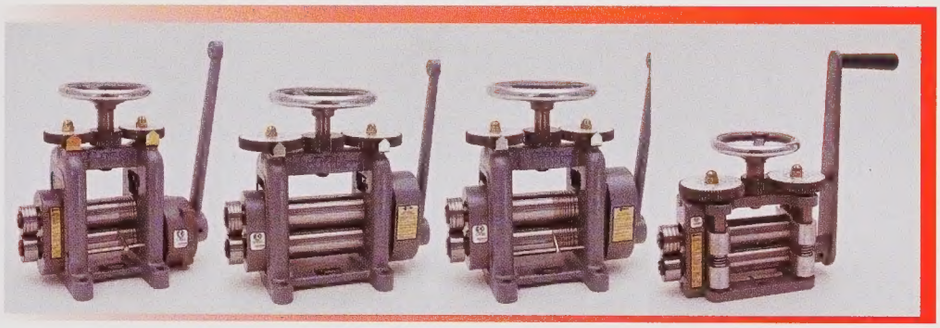

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